

Progress™ / Horizons Music Group present
The highly anticipated debut release from Brooklyn duo



SABURUKO

Boro Park EP



(.progress™)

OUT FEBRUARY 2007

SABURUKO

BORO PARK EP PRG010

A: Green Horn B: Stellar C: Latency D: El Presidente

Gaining support from Grooverider, Fabio, Bailey, DJ Lee, Flight & many more
Release Date February 2007

Current and forthcoming releases from Horizons Music Group

(.progress™) (.Ltd.)



PRG011
Eveson : X-rated / Realize

PRG012
Insight : Futuretro EP

PRGLTD002
Insight : Double Dealing / Mutt : Dublites (Outrage VIP)

PRGLTD003
Hobzee : Requiem / The Pressure

PRGLTD004
Fracture : Still Bitter / Insight : No Love (Saburuko Remix)

HZN014
Senses & Survival : Kaikan / Lysis (OUT NOW)

HZN015
Sabre : Language Barrier / Cellar Dweller (OUT NOW)

HZN016
Unknown Error : The Yearning
/ Midnight Special (OUT NOW)

HZN017
Survival : Friendly Fire / The Sun

HZN018
Seba & Paradox : Time starts Now / Playing Games rmx

CRISIS005
Trax & Plastic Jam : Tomorrow's New Dawn
/ Tomorrow's New Dawn (Commix Remix) (OUT NOW)

CRISIS006
Mutt : Blue (Logistics Remix)
/ Bachelors of Science : Jah No Dead (OUT NOW)

CRISIS007
State of Mind : Choose Your Own Mission
/ Virgin Dub

CRISIS008
Hobzee : Passing Me By / Cubism

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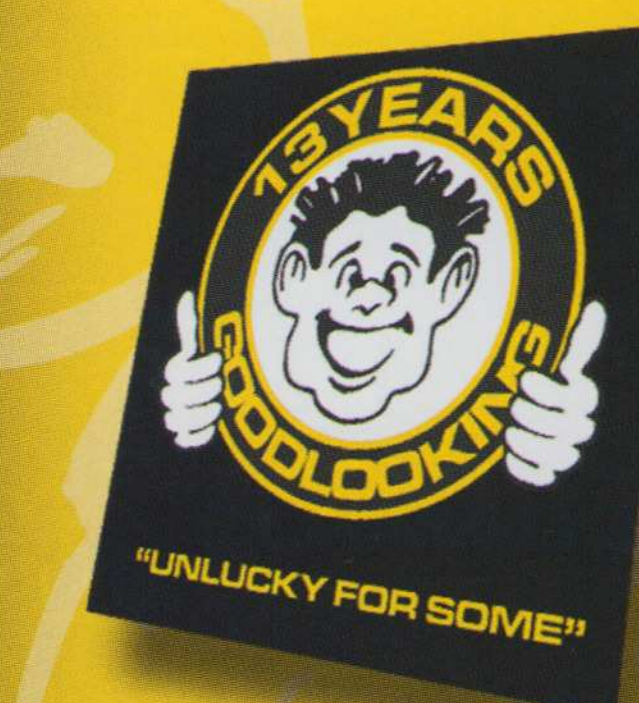
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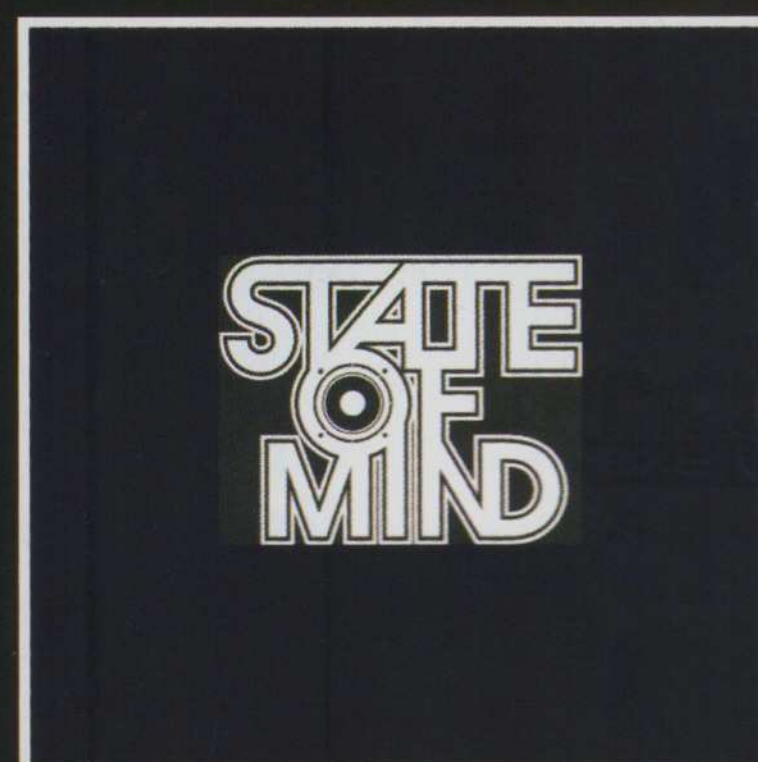
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RELEASED 29/01/06



STATE OF MIND
BACK TO THE JUNGLE EP
 A. BACK TO THE JUNGLE
 B. BELARUS
 C. SURREALITY (FEAT CHRIS SU)
 D. DEAD RINGER

RELEASED 29/01/06

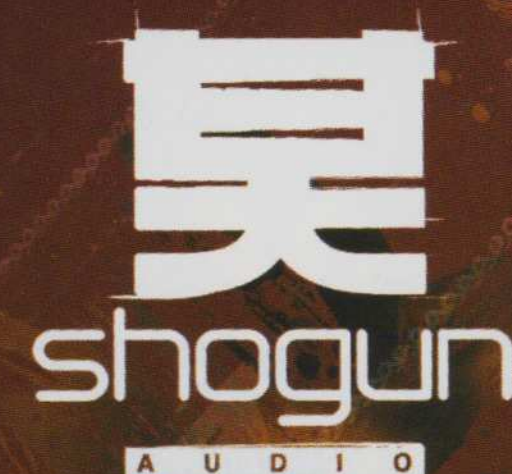


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EDITOR'S NOTE

The night before Christmas I had the most disturbing dream, with the sky the most disturbing colour...

As I left the Royal Albert Hall after watching the Opera, I noticed that I had a handful of DYNAMITE in one hand and extremely heavy PENDULUM in the other. Crossing the road I bumped into ARTIFICIAL INTELLIGENCE, who told me that unless I ate the contents of my hands in a toasted sandwich including the KRUST, I would DIE. Feeling like a right LEMON, I did so, before Five-0 nicked me for avoiding the TAXMAN. Apparently I'd been in so much DET, I was a HAZZARD to myself. This caused some FRICTION between me and the JAKES, as I wanted to keep the embarrassment and HYPE as LOWQUI as possible.

Now my THEORY was that they had been on the RED ONE and BAILEY'S, and get me to do the old FUNKY FLIRT and stick a FRESH charge on me.

So I thought, this aint FUN, I'm gonna make a BREAK for it. So I made a RANDOM MOVEMENT, threw a SQUIRRELL at them, spat a SWIFT VERSE, gave em abit of RUFFSTUFF and programmed my NAVIGATOR to the States, where with all my dirty money I bought the basketball team UTAH JAZZ.

One too many of the old Black Sambucca's me thinks.

Happy New Year

Jordan V

Editor, ATM

myspace.com/jordanveee

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Record Shop distribution: SRD, London - Tel: 020 8802 3000

Specialist Distribution: WWM, Birmingham - Tel: 0121 788 3112

Newstrade: Warners Group, Bourne, Lincolnshire. Tel: 01778 393 313

Published by: Planet Media Publishing LTD.

ATM Worldwide is under new management & is now published by Planet Media Publishing LTD.

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may be reproduced, or resold without prior written consent of the publisher. ATM is Printed in the UK

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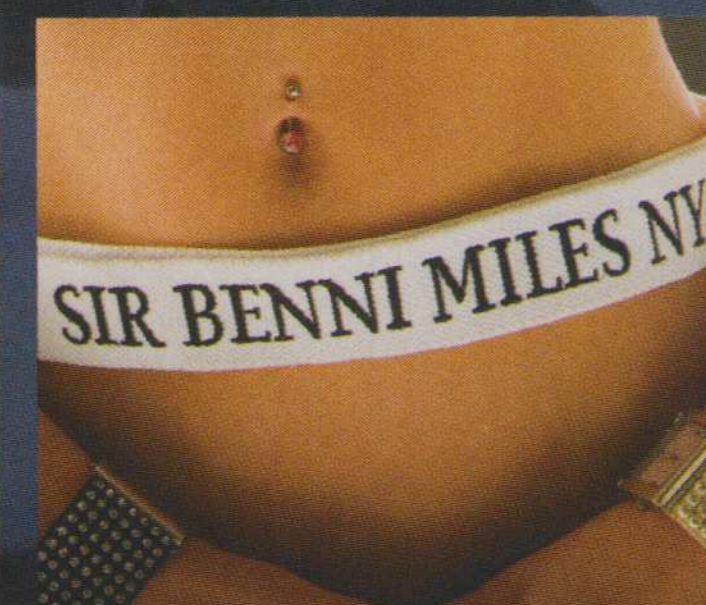
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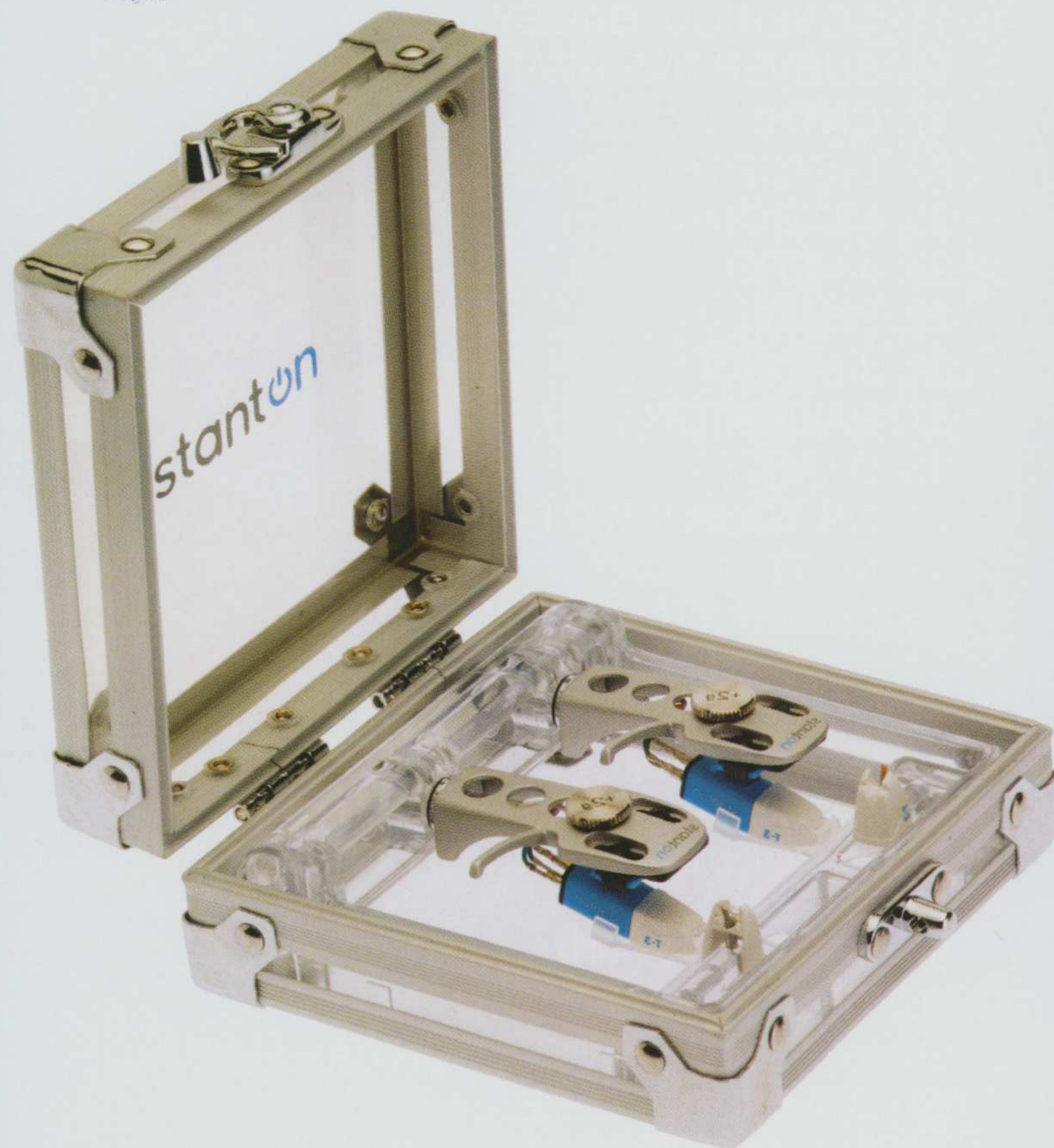
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stanton

Stanton & Eclectic Breaks Competition



ATM HOOK UP WITH STANTON

On the 4th December 2006, Eclectic Breaks will be launching a new weekly club night on Mondays called 'Leaders of the Tru Skool'. The night will be held at Bar Rumba, 36 Shaftesbury Avenue, Piccadilly, London. Weekly sets from a varied selection of top DJs and guests will ensure a fresh sound to the West End, with an emphasis on 'eclecticism'.

Resident DJs:

Howie B
DJ 2Tall (UK DMC)
Daredevil (UK DMC)
Matman (UK DMC)
Sharma (Sweet FM)
Zulu (Operation Funk)
Steve (Bar Rumba)

Eclectic Breaks (EB) is a dynamic company dealing with all aspects of youth culture. EB has three main departments covering, promotions, record releases and DJ equipment. In the last year, Eclectic Breaks have helped re-invigorate the DJ scene by releasing the ground breaking Pro X Fader, an analogue crossfader, retro-fittable across many mixers, allowing the DJ full control of the cut in time and lag. Visit www.eclecticbreaks.com and www.ebsel.com for more info.

Stanton, one of the World's most famous DJ products company, and have teamed up with Eclectic Breaks for the launch of the new 'Leaders of the Tru Skool' night at Bar Rumba. For the occasion, Stanton and EB are giving away a massive prize pack of goodies to one lucky winner. Read on for full details of the prize pack and how to get your hands on it.

Prize pack includes:

1 x C314 Stanton CD Deck
1 x Pro X Fader crossfader
1 x pair of Stanton DJ Needles
1 x Stanton Record bag
1 x pair of Stanton Headphones
1 x pair of Stanton Slipmats
2 x pairs VIP tickets to 'Leaders of the Tru Skool'
2 x Eclectic Breaks CD's

The question is:

What is the name of Stanton's classic cartridge / needles?

Please send your answers to: comps@atm-mag.com. For more information about the event, please contact Bar Rumba: 0207 2876933 or check out www.eclecticbreaks.com. For more information on Stanton's DJ Gear, check out www.stantondj.com

KRYPTIC NEWS

After 2 years in the making; Kryptic Minds & Leon Switch have now finished they're highly anticipated 'Lost All Faith' Album. The Album is dedicated to the memory of Kryptic Minds brother, and features many different styles, including a full length orchestral score. The Album will be released on CD first on the 26th March. The Vinyl will be split up into 2 double packs and released 2 weeks apart. For more info check out: www.defcom-records.co.uk / www.myspace.com/krypticminds

UP THE RANKIN'

Alone in one of Bristol's weirdest and cheapest pubs sits a young lad wearing headphones, frantically nodding his head and bashing away at the keys of his laptop. This is High Rankin at work! Already running Molten Vinyl

recordings, in 2006 Rankin started Suicide Watch, a label soon to be smashing it with some of darkest D 'n' B this side of breakcore. He can also be seen playing live sets, DJing and will soon be unveiling a new live band called Dark Society. High Rankin now has a string of Molten Vinyl tunes and bootlegs under his belt, Radio 1 and Xfm pay, a cheeky Breakbeat Kaos hook up and a release on Dogs On Acid of the mighty Alice on the way. Also, keep your eyes peeled for a Drum and Bass battle weapon released under Rankin's doa alias, 'the Victorian Rude Boy'.

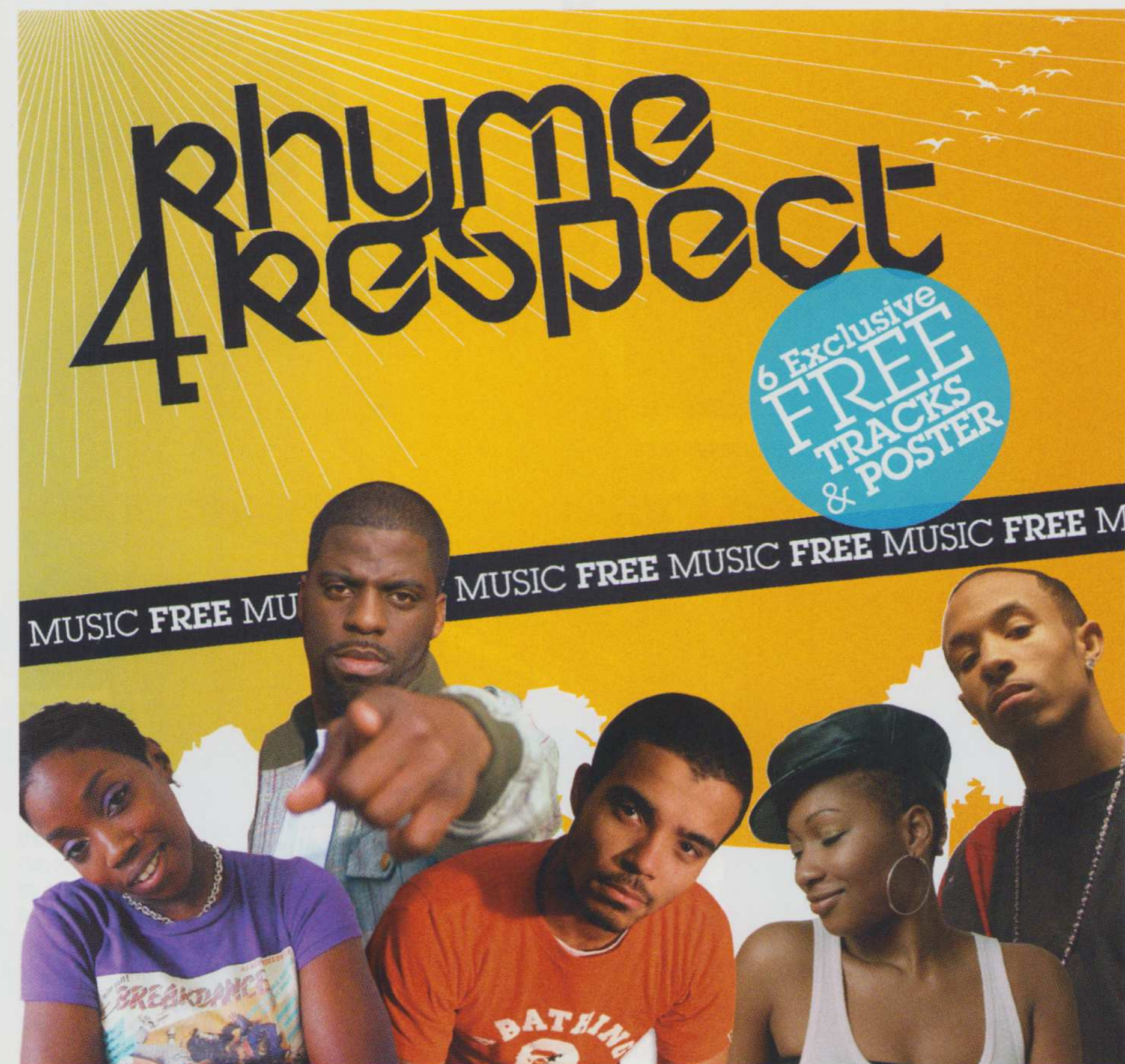
SUBBASICS - THE NEXT INSTALLMENT

Subbasics returns with their 3rd release. This time, the beats come from veteran producers JB & Ascend. Ascend returns after a break from producing huge

anthems like 'Dred Bass', '60 Seconds' & 'The World Of Music' on B2B, Second Movement and, of course, Moving Shadow (under the Dead Dread moniker). JB's funk fuelled 'Inferno' and Ascend's 'Give It Together' can be heard and bagged at www.back2basicsrecords.com

VINYL TOUCH RECORDS

Vinyl Touch Record's MC Cash hopped along to Kiev last weekend for Giev Dance, a massive Ukrainian knees-up where he MC'd for breakbeat dons The Freestylers. Were you there? If so, send us your dodgy photos! Guttled you missed it? No worries - jump on a flight to Poland instead to catch the next Vinyl Touch installment. They'll be getting the Poles dancing on December 1st at Sphinks in Krakow with Swifty B, The Magnet Men and MC Cash. The Vinyl Touch crew have



RHYME4RESPECT UK'S ULTIMATE LYRICS CHALLENGE

Rhyme4Respect is a nationwide lyric-competition offering all songwriters, singers, rappers and street poets, aged between 12 and 21, a chance to show off their lyrical skills and win the chance to collaborate with their favourite artist or perform their track with a top producer. They aim to encourage young people to think and talk about the issues of relationships, practicing safer sex, self respect and respect for others in a credible way - through music and lyrics.

In addition to the key message of encouraging young people to Respect themselves, it is also useful for you to understand the Rhyme4Respect campaign's additional key themes, which relate to relationships and sex.

The competition was launched on 20 July 2006 and a public vote was held on the Rhyme4Respect website between 21st and 27th August 2006. A shortlist of ten entries per supporting artist was then judged by a panel of industry experts who decided which entries had the best lyrics that promote self-respect, positive sexual relationships and safer sex.

The six winning lyrics were then recorded by artists

Akala, Estelle, Terri Walker, Rhymefest, Lyrics and, the final track, by various artists; Sincere; Bearman, Bigz, Scorcher, JME and Ny. All of the winning tracks are being released to the media in December 2006 and January 2007, and the collection of tracks will be released as part of a free limited edition Rhyme4Respect album in late January.

Artist and competition winners:

Lyrcis - Track: Take Your Time
Winner: Cleo Larmond, 19 London
Akala - Track: Respect Yourself
Winner: Jody McIntyre, 16 London
Estelle - Track: I'm Driven To It
Winner: Taja Watkins Scott, 18 London
Rhymefest - Track: Click
Winner: Eugene Sewell, 19 Birmingham
Terri Walker - Track: It's Gotta Be More
Winner: James Thoo, 21 Leamington
Various Artists - Track: Know Yourself

Bonus track: Tribute to the runners up. The entries were so good, this track was created from the lyrics of the runner up entries

For further information visit www.rhyme4respect.com

got a little treat for all our readers as well. One lucky, lucky person will win the latest Vinyl Touch release on vinyl, the latest Ugly Dubs release on vinyl, a mix CD by our very own DJ Lock-up, plus whatever raving gear we picked up last weekend. Fabulous! Simply correctly answer the question below for a chance to win. What occasion coincides with the release of 'Six Hundred & Sixty Six'?

- A. Swifty's 12th birthday
- B. Christmas
- C. Halloween

Drop an email to tvt@nu-skool.info with your answer, name and postal address. The winner will be notified by email before the prize is posted.

GERMAN FLAVOURS

Forerunners of the massive European D 'n' B expansion, Santorin Records, release 'Ambassadors 3' this month. The compilation of twelve previously unreleased tracks is available online now from their site and the 12" Vinyl teaser is already out. The album includes tracks by Simin V, Drumatic, Young Ax and Denius. Santorin are also hoping to retain their 2005 Best German D 'n' B Label in the Future-Music.net awards, to be announced this month. The Santorin crew are nominated in the following fields; Best DJ, Best Release, Best Producer, Best Label & Best MP3 Label.

DISPATCHES

Created by Chris SU, Stress Level & Ant TC1, 'Waves / Free' is the 19th installment from Dispatch Records.



SUNNY SPELLS AHEAD!

I'm sure most of you are still recovering from last year's event, but it's time to start thinking about Innovation In The Sun 2007 once more. Following on the successes of previous years, Innovation have got support from Raindance, Tasty, Hardcore Beats, Kool FM, D 'n' B Arena and 1Xtra. This is the only D 'n' B summer holiday experience and, as long as you bring your sun-tan lotion, it's a must for all ravers. The event features over 100 artists with seven days of madness all based around the Spanish resort of Lloret De Mar.

The date this year is Tuesday 19th till Tuesday 26th June 2007. Some of the many artists are; Mampi Swift, Hype, Dillinja, Goldie, Ed Rush, Die, Brockie, Fresh, Grooverider, Friction, Bryan Gee, Marcus Intalex, TC, Hazard, Nicky B, G-Dub, UK Apache, L Double and many more.

A week's ticket is £199 and the weekend ticket is £119. To book now, go to innovation.1dnb.com/booking and check out www.innovation.gb.com

ATM DIGITAL DOWNLOAD STORE

Just got a shiny new CD deck or mp3 player this Christmas? Here's the ultimate music package for you.

Trackitdown.net, the world-leading dance download store, has launched an exclusive Drum & Bass Selection Box to give you an instant library of tracks. The team have gone through the 20,000 tracks from 300 D&B dance labels that are available and put together 25 of the best tunes.

Artists featured in this special offer include the biggest producers of 2006: Drumsound & Bassline Smith, Matrix & Futurebound, Pendulum, Poni Size, DJ Hazard, SKC & Bratwa, Logistics, TC, Jenna G and many more...

The bundle contains some of Trackitdown's biggest selling releases as well as hidden gems which you may have missed first time around. The bundle is available for just £14.99, meaning you save over £25.

So if you were lucky enough to have received a CD deck on Xmas day, if you're looking for a unique gift for a DJ friend of yours, the soundtrack to a great party or if you just want to enjoy over 2 hours of great music on your iPod, then these bundles will be perfect for you.

Head over now to ATM's download store at www.atm-mag.co.uk/downloads to begin choosing your first package.

Played by Al, TeeBee, Flight, SKC & Tactile, this release will be followed by a Tactile single featuring 'Wild Things' and 'Banton', and then the primary and eagerly awaited release from Atlantic Connection, 'Situations' and 'Don't Love You' have had plays from Stress Level, Calibre, D Bridge, Fabio and Flight. Watch out for future bits from Survival ('Alpine / Caught On Me'). For more info, check: www.myspace.com/dispatchmyspace

CIA

CIA ended the year in style with Q Project's 'Better Days' and '19inch Rizm'. They start the new year with Bungle's 'Resized', which features the vocals of Laura Pacheco and the collaboration with Marky '13th Floor'. Over on sister label, Deep Kut, Calibre's 'Release' (with vocalist George Levin) and Basic was the last of 2006



BE-EZ'S NEW MACBOOK CASE

Be-ez is launching the new LArobe range, the ideal companion for a MacBook. The LArobe range is a protective durable carry case, made from low resilience polyurethane technology. The LArobe is 5mm thick with an inner lip ensuring maximum protection and is available in a brand new range of autumn colours, making your MacBook stylishly safe and scratch free at all times.

The LE13 is the ideal mobile home for your MacBook, offering a snug and stylish satchel. Be-ez's LE13 is a protective durable satchel made from a combination of

high quality materials suitable for travelling and lugging your MacBook round in a safe environment. The satchel is designed to carry your MacBook in comfort and style, with an added security bonus thanks to the cleverly designed pockets. There are two products in the LE13 range, Black Pearl and Street.

And last, but by no means least, the new LEvertigo autumn colour range is superbly designed and engineered. The LEvertigo satchel is a notebook bag that allows you to transport a laptop up to 15.4", as well as documents and accessories in comfort and style. The

vertical design allows you to have the bag close to your body and, with the padded computer sleeves and secret zipped pockets, you are left with a protective and secure transporter bag.

All of the above bags are available from www.be-ez.com, but ATM have got their hands on two of these fantastic LArobe cases. To win one, simply answer this question:

What month last year was the MacBook first released in the states?

Send your answers to: comps@atm-mag.com

and January holds a collaboration between Atlantic Connection & Mathematics, 'Let It Burn' and Atlantic Connection's 'The Johnsons'. Out on FIX is Jay Jay & Mark C's 'Have You Seen The Saucers?' and 'Last Train'. 2007 is looking nice and healthy with Bungle's debut album on the horizon and a Laura Pacheco EP, which will include tracks from all the artists in the camp. Fresh producers are being pushed on CIA, with Urban Notion, Dymond & T Sound and FIX having tracks from Rawtee, Dirtydeeds and Target, as well as tracks from Splitting Atoms and Taxman, all in store for 2007. Last, but not least, the next installment from the CIA, Innerground collaborations Marky & Total Science are releasing 'Red Kooga' with vocalist Lamont and '2nd Date' with vocalist Ayah.

BREMEN BEATS

Stadler & Waldorf's label is following on the successes of 2006. Beatalistics have just released their 3rd vinyl, a collaboration with UK vocalist Loxy and Amaring, named '25th Hour'. The B-side, 'Trip 2 The Stars', comes from Social Security presents Crisis Loan. Also watch out for 'Dirty Diamond' by MTC Yaw, out in 2007. Get Beatalistics straight to your pc from www.beatport.com

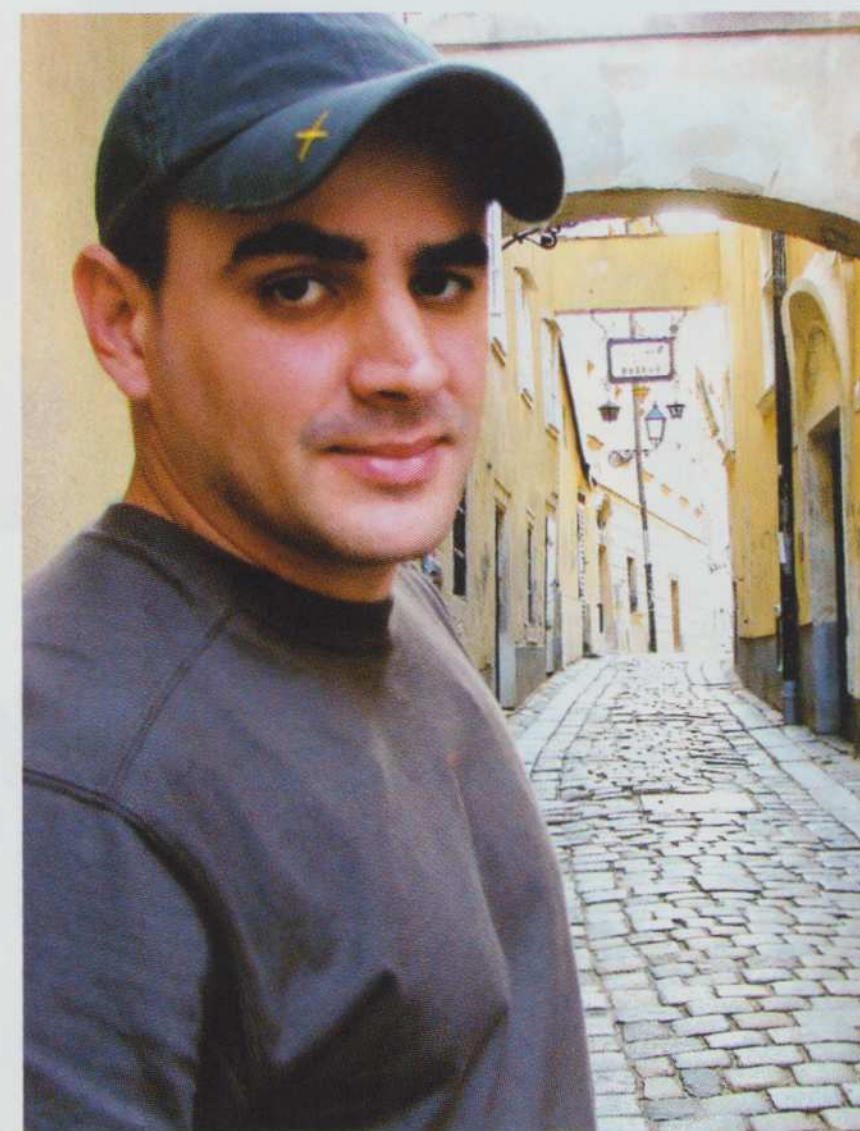
BLOC PARTY

If you've ever wondered what an enormous weekend festival celebrating the progression of digital music looks like, then BLOC is for you. Likely to be one of the first festivals of the season, the tickets are already on sale. The BassBloc Arena features a wide variety of artists,

such as Kutmasta Kurt, Mary Anne Hobbes, MRK 1 and the Virus Syndicate, Vex'd, Noisia, Black Sun Empire, Congo Natty aka Rebel MC, SubDub presents, Iration Steppas DJs, Exodus, Digital Mystikz, Loefah and MC SGT Pokes. The BLOC festival also features a TecBloc Arena and a SmashBloc Arena. The date is 23 - 25th of March and the venue is Pontins Holiday Park, Hemsby, Gt Yarmouth, Norfolk. Check www.blocweekend.com or call 0870 604 5606 / 0870 8031 626 (Mon-Fri 10pm)

CO LAB RECORDINGS

After what seems like an eternity, Co-Lab is finally about to unleash the new batch of tracks! Co-Lab 10 and 11 will be ALTER EGO'S PARTS 2 + 3 (Part 1 was released last year), and features Heist's 'Go To Work', with



DJ OF THE MONTH BAN BAN

Based: Curitiba / BRAZIL

DJ Style: I try to play all kinds of styles; I would say that I am "unpredictable". DnB is very versatile nowadays; it is hard for me to label my style. I don't stick to one style; I play everything. In general my style is cheerful. I play the uplifting/cheerful tunes.

Favourite DJ's and why: I don't actually have a favourite DJ, I do admire some, but I don't feel comfortable mentioning names because sometimes it makes it sound as if I had have a role model and I don't. Technically, I admire all the DMC competitors.

Why you should book me: My work is well recognised everywhere I've played. Since the first time I played in Europe (2004) I knew that wouldn't be the last. Since then there has been 7 international tours, 11 countries including Australia, 1-2 months away from Brazil (each tour), 3-4 tours a year. Always been booked again by past promoters, repeatedly. I find my set very creative, unique, 'cos as I said, I don't have a role model, so I don't imitate anyone. I interact with the crowd, as times have changed, the crowd have changed, and what the crowd of the year 2007 wants, I've got.

Where I can be spotted playing next:

23.3.07 - Ostrava, Czech Rep
28.3.07 - Bristol, UK
29.3.07 - Movement, London, UK
08.4.07 - Linz, Austria

Hit me up:

info@fmam.net
booking@djbanban.net
www.myspace.com/djbanban
www.myspace.com/fmam_management
AIM - feroglobal
ICQ - 103 968 102
Skype - fmamskype

Strider's 'Lazy Bug'. This will be closely followed by Strider's Sucka Beats' with Heist's 'All I Want'. Expect promos for Co-Lab 10 in early January. All tracks are being supported by some of the scene's finest, with 'Sucka Beats' especially causing a stir.

CALYPSO MUSIC

The cutely named Calypso Music's 3rd release, comes in the form of Heist's 'ToeJam', with Imp's 'Shake It' on the B-side. Already a firm favourite with the Full Cycle crew, 'Shake It' has been doing exactly what it says on the tin - smashing up dancefloors Worldwide over the past six months. The new signings to the camp, Ruff Stuff, Majistrate and MC Funsta, make their first press together with 'Purge Dem' and 'Cakeface', out



NYC GRAFFITI

Graffiti fans across the globe will appreciate the importance of New York as the birthplace and Mecca of the art-form. Leading authority on street art, Hugo Martinez and keen-eyed photographer, NATO, have compiled a book which offers a from-the-trenched look at over 100 of the very best writers practicing today.

Graffiti NYC is a collection of 145 photographs interspersed with thematically organised quotations from graffiti writers, police, politicians and cultural commentators, which provides an inside perspective on the social, legal and artistic dimensions of graffiti. Its colourful pages provide a revealing survey of developments over the past five years by the full range of graffiti writers, from "Kings" to hot newcomers.

A variety of portraits, action and lifestyle shots provide an unprecedented glimpse of this cultural movement, its creators, its roots and its future. Among the artists featured are VFR, SI, NETA, TECK, JA, COST, MQUE, TRACY 168, KEZ 5, SKUF, COCO 144 and BRUZ.

Those and many more are gathered in this ground-breaking look at contemporary urban Graffiti. Geared for an international audience, this is a must-have book for anyone interested in urban visual culture today.

ATM managed to secure a couple of copies of the book, just for you, our lucky readers! To get your hands on one, simply answer this question:

From which ancient civilisation does the word 'Graffiti' come from?

Send your answer to: comps@atm-mag.com



THE GOLDSEAL MUSIC PROJECT

Leading music technology firm, Et Cetera, recently announced a partnership with Gold Seal Recordings and the Goldseal Project. The aim of this partnership is to give young people from less affluent financial and social backgrounds the chance to gain an accredited AQA qualification in music production using FL Studio, a new and exciting virtual music software package.

The Goldseal Project has been working with various London boroughs and bodies since the summer of 2003, to offer accredited arts workshops for society's hardest to reach and most disengaged individuals. The project gives participants a chance to gain qualifications that reflect their true talent and skill, and has already seen rising stars, such as producer Skiz providing tracks for the artist 3-Face, which have subsequently featured on 1Xtra and MTV.

Davide Machado of Goldseal Recordings, commented, "Music is something that all these young people all feel passionate about. By combining music and education through the Goldseal Project and FL Studio from Et Cetera, we are offering young people the chance to enjoy themselves whilst doing something positive and beneficial to their social and educational development." For more info call: 0161 2361352

early next year. This will be followed by a 12" from 2006's surprise Jump Up package, Malfoy! Already confirmed is 'Slytherin Soundclash', and you can expect plenty of music on Calypso from Malfoy in 2007. As if that wasn't enough, there's a Connecta remix of 'The Force What Happens Here' and a Heist remix of Malfoy's 'Bear Hunter' to look forward to.

PURE VIBEZ

The UK reggae scene has been thriving in recent months with artists like YT making an impact in Jamaica and labels like Bongo Chill Records releasing new and original tracks. To further expand on this movement, Pure VibeZ is a brand new label dedicated to releasing the biggest reggae producers with original vocalists. No

bootleg business! First up is the mighty Visionary with 'Ganja Fire' featuring Camp Souljah, and after that comes Visionary's VIP of Arie's hit, 'Herbsmoke'. Watch out for promos in the New Year.

PUBLIC ENEMY SHOCKER!

Founder member and producer behind Hip-Hop legends Public Enemy, Hank Shocklee, spent the end of the year touring in the UK, both with the group and as an individual artist. After linking ATM at the 'In The City' music conference in Manchester, it was discovered that Hank is big fan of the UK underground scene. As well as vibing off all the D 'n' B talent the UK has to offer, Hank also expressed a strong interest in dubstep. Maybe he'll be the next convert to try his hand in some dubstep production!

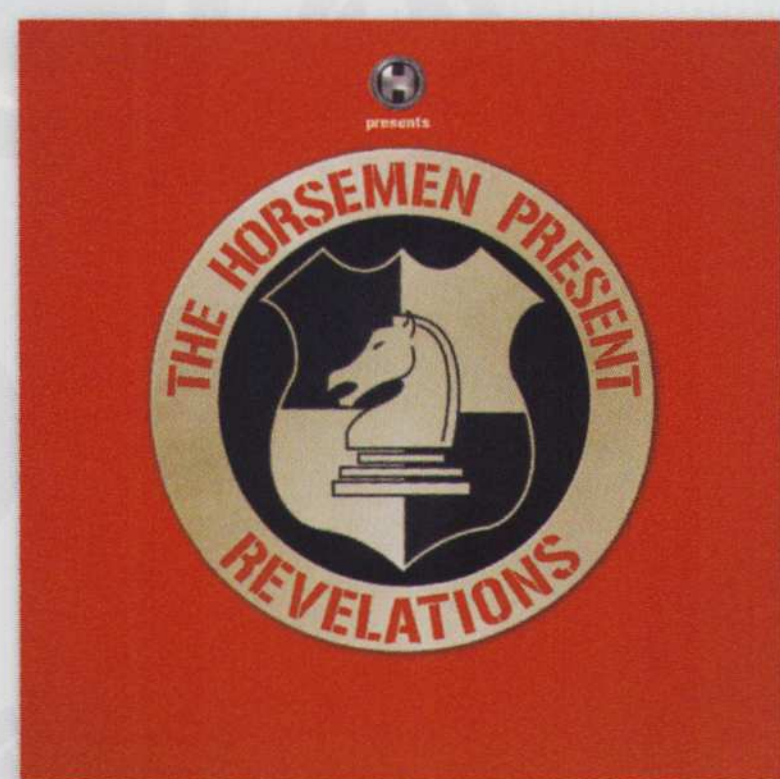
RENEGADE HARDWARE 2007



REVELATIONS SAMPLER (HWARE01)

- A) Phobia - Back Track
- B) Gremlinz - Annexed

Release date
22 January 2007



REVELATIONS LP CD MIXED BY LOXY & INK (HWARELP01)

- A) Spirit - Foot Prints
- B) Loxy, DJ Ink & Full Clip Audio - Grudge Bore
- C) Aspect & Gremlinz - Kilo
- D) Vicious Circle - Night People
- E) Phobia & Jubei - Mortal Fear
- F) Perpetuum - Beige

Release date
29 January 2007



VICIOUS CIRCLE WELCOME TO SHANKTOWN EP (HWARE02)

- A) Amityville
- B) Cerberus
- C) Welcome to Shanktown
- D) Pandoras Box

Release date
Coming February 2007



CURRENT VALUE (BAR23)

- A) Tunnel Vision
- B) End Of Days

Release date
Coming February 2007



DONNY VS CURRENT VALUE EP (BAR24)

- A) Donny feat. Blick - Amputation
- B) Donny - The Forgotten (Current Value Remix)
- C) Current Value - Elemental Mind
- D) Current Value - Tunnel Vision (Donny Remix)

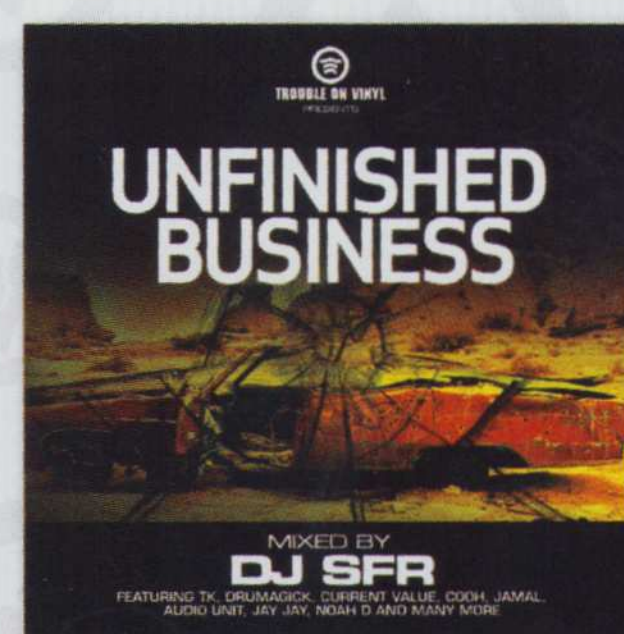
Release date
Coming March 2007



MUTT SCARBOROUGH EP (RR72)

- A) Hands Free
- B) Summer Thing
- C) Same As You Feel
- D) You'll See

Release date
Coming February 2007

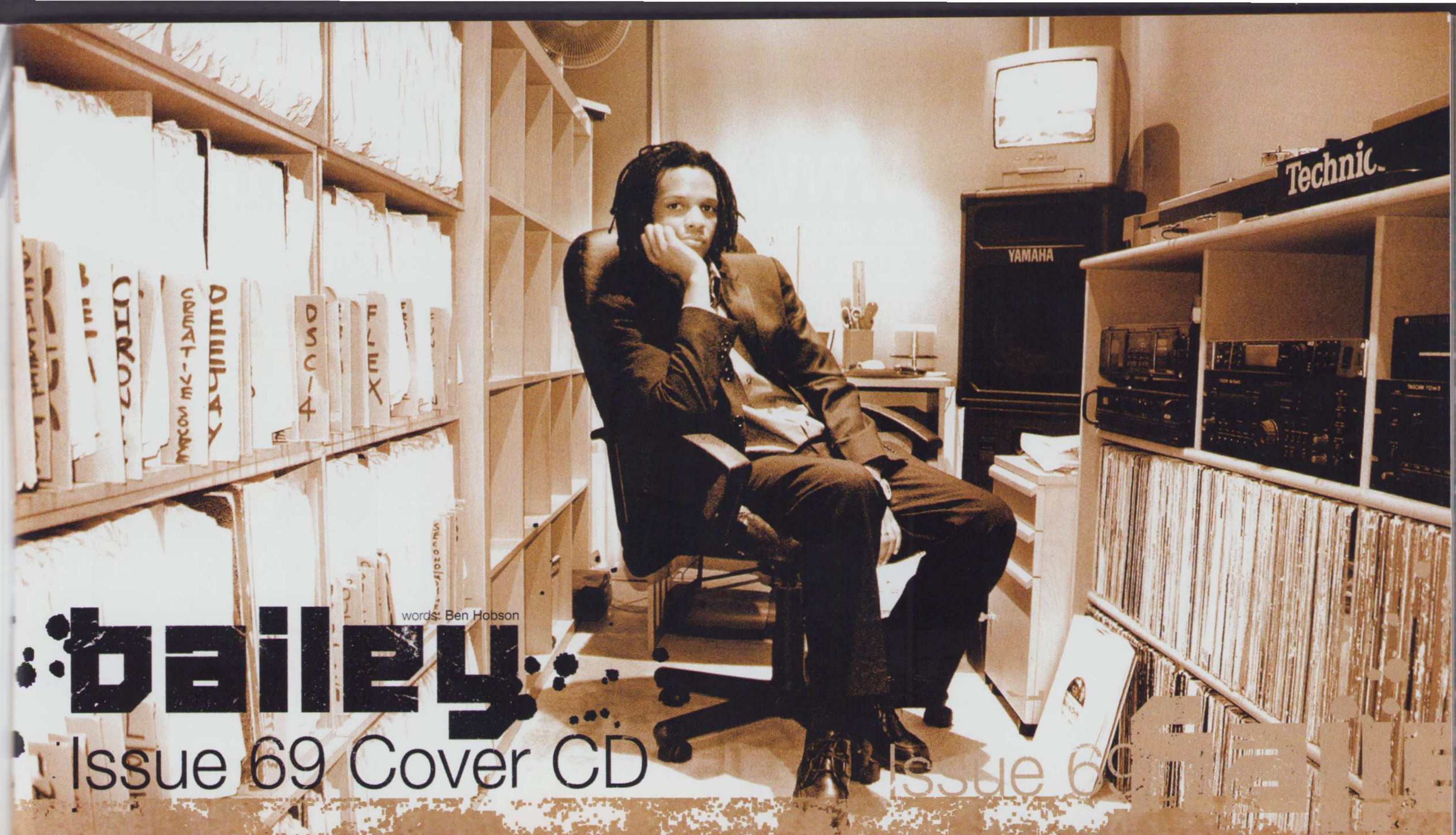


UNFINISHED BUSINESS CD MIXED BY DJ SFR (TOVLP07CD)

Featuring tracks by
**CooH, Noah D, Jamal,
Chasing Shadows
TK, SFR, Current Value
& more**

Release date
Coming February 2007

DISTRIBUTED BY SRO
020-0802-3000



Unlike many other 'magazine cover' mix CDs, this issue's mix came with a hard line premise: it had to be new. This didn't mean new as in an hour-long rinse out of all the dubs you've already heard in the club, but literally new as in unheard, unknown to most and generally fresher than a whole pack of Wrigley's necked all in one after a Callipo and washed down with a Slush Puppy.

This is by no means a new notion, but when you have someone like Bailey on hand to take charge of the tune selection, you're always going to end up with something a little different, and different is good. Different is in fact shit hot as you'll duly hear when you listen to the mix. It peruses through a whole world of fresh sounds from new names to unknowns, and like a delinquent youth tasting cider for the first time, you're left wondering why you've never dared to sample something so damn tasty before. Let's hear Bailey's low down on the mix...

Was it good to be able to put together something that had to meet such a clear plan of sounding fresh and new? It's definitely a nice thing to be able to do. I'm sure I'm not the only person who gets tracks from people they've never heard of before, but my thing is all about new sounds, new names: new, new, new! I love hearing what's next.

1Xtra allows you a bit more reach in terms of putting new sounds out there, which is reflected nicely in the mix. You have the means to go beyond the standard. On all levels, this is to show what the kids that are unheard of are doing and what new sounds there are out there. It acts as a little heads up to people to make them aware that it's not all about the Saturday night dancefloor smashes. There are a lot of different flavours that get overlooked because either they don't fit in or people are simply scared to play them. I saw it back in '94 man, there developed a trend where DJs wouldn't want to lose a crowd and would play all the obvious tunes. That's when all the anthem bashing started. People should experiment more, there's room to do it.

So if you had to choose one tune that was that little bit experimental, that was pushing the boundaries the hardest, which would it be? I'd have to go for the Jamal tune 'Screwheadz'. It's not like anything else we're hearing at the moment. It's borderline "Can we dance to this?", but you can. It's got the edge to it. It's different and I like different stuff. 'Screwheadz' is my top pick if you want to hear something different!

You've got all the flavours on the CD. Is that what you wanted to do, make sure all the bases were covered? That's just generally the way I do things you know, start with the Liquid flavour and work your way up to the hyper tunes towards the end. I just like all styles any-

way, so I just wanted to put in as much as I could.

So why did you choose these tunes? Because they're good, that's what it comes down to. For me, if I can do my part in exposing people that deserve a lot more recognition or deserve to be discovered, you know, that's what it's all about.

And is it making a difference? I think so. Benny Page for example, he's pretty much been picked up by Digital Soundboy already and that came about, and he's said himself, from me passing on his track to Shy FX and saying "Listen to this guy". Visionary as well, they got a release on 31 Records because I sent their stuff to Doc Scott. That's what I'm all about, pushing new names forward.

Do you see all this new blood bringing some passion back into the scene? About four or five months ago I was getting so much stuff in the post that I'd never play. I'd try and make myself like it, but I just couldn't. None of them had any staying power, but I think that phase might have passed now because other people have realised the stuff they were receiving in the post was rubbish, and they have put something good out. The whole reason behind going for young producers is that their enthusiasm is up there. They put everything they have into their music. They're not about keeping the cheques rolling in and that's why it's more exciting to hear these young producers. Some people aren't making tunes for the right reasons anymore, they're making beats because they want to smash the floor and not because it's something they're in to and are passionate about. If you compare today to when people used to make their tunes, press them up, take them to the shops themselves and go back for the invoices - that's when people were really passionate about their music. Now it just seems like people want to have a big tune so that they can be the man. A lot of stuff I'm sent isn't up to scratch man, it just brings me back to the fact that people aren't making tunes for the right reasons. A lot of them are thinking, "This will work on Metalheadz", styling tunes for labels. It doesn't work like that, you have to make tunes from the heart and then they'll shine through. Also, a lot of big time artists are sending stuff through that sounds half finished, and that just ain't right man. The quality has dropped.

So any final words? People say to me "Is Drum and Bass still going?" It has always been there, but it's just a matter of whether you want to find it. It's the same with the tunes, you have to search to find the really good ones. If you make the effort then you'll always be happy. And nobody is bigger than the music, NOBODY!

Catch Bailey every Sunday at 10pm on 1Xtra on DAB Radio or bbc.co.uk/1xtra

ATM ISSUE 69 COVER CD MIXED BY DJ BAILEY

01. EUPHONICS
HIGH SIERRA (DUB)
02. THEORY
VERSIONIST (13 MUSIC)
03. BABY ORIGAMI
PLAY AROUND (ADVANCED)
04. ALIX PEREZ & REDEYES
WATCHING YOU (PRESTIGE MUSIC)
05. STE.LUCE
PRAYER V.I.P (THESORS)
06. BENNY PAGE
RIZZLA (DUB)
07. MODIFIED MOTION
TUB DUBBY (DUB)
08. ARIES
BALL OF FIRE (DUB)
09. XAMPLE & ADROK
NOTHING CHANGES (DUB)
10. ROUGH CUT
I OWN YOU (FLEX)
11. DJ VAPOUR
NO SMOKE (RUFIGE)
12. SUPA DARK
COBRA REMIX (FLEX)
13. SKITTY
TRUE BLUE (DUB)
14. NOLIGE
LEAVE ME (13 MUSIC)
15. JAMAL
SCREWHEADZ (DUB)
16. SURVIVAL
GRAVITY BORNE (PLAY:MUSIK)
17. DUB 1
BASSMENT DUB (MINDRUSH)
18. DOUBLE O
HE THAT (DZR)
19. FREDDY FRED FEAT. SIZZLA
SHOW US THE WAY (DUB)



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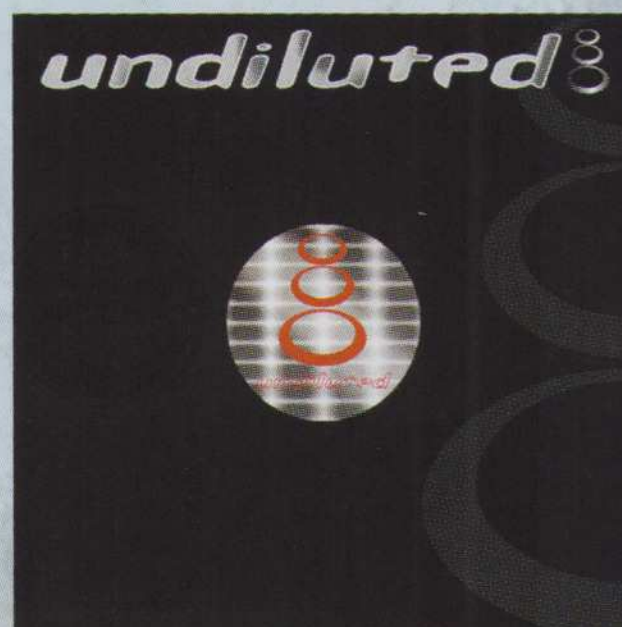
NU URBAN MUSIC, UNIT 9, RIVERMEAD INDUSTRIAL ESTATE, PIPERS WAY, THATCHAM, BERKSHIRE, RG19 4EP, UK

NU URBAN USA, 649 MORGAN AVE, UNIT 2D, BROOKLYN, NY, 11222, USA. PHONE: +1 718 387 0536

NU URBAN MUSIC - JANUARY RELEASES



J Majik & Wickaman
Crazy World (feat. Kathy Brown)
Infrared



Brockie & Ed Solo
Represents (Chase & Status Remix)
Undiluted



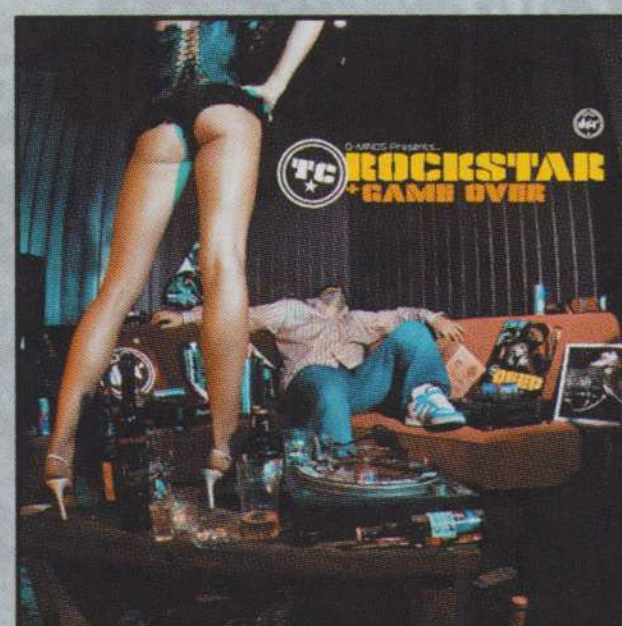
Drunken Masters
Kill Bill (Taxman Remix)
Dope Ammo



Prolix
Free Fall / Icon
Ganja Tek



DBO General
Bashy (Jaydan Remix)
Bongo Chilli



TC
Rockstar / Game Over
D Style



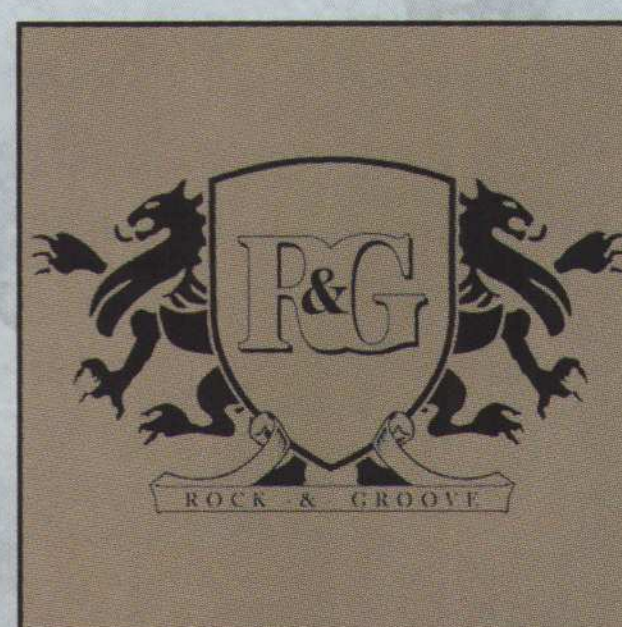
Majistrate & Nicol
The Horn
Low Down Deep



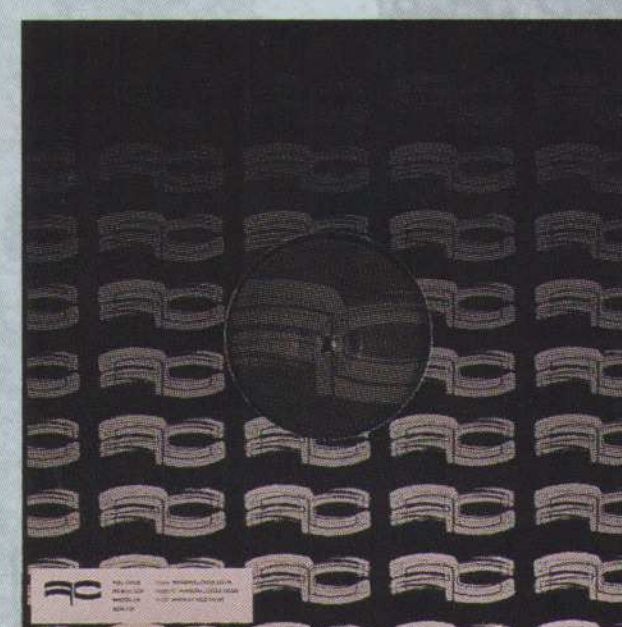
Soundclash
Pum Pum Shorts
Dirty Dubs



Drumsound & Simon Bassline Smith
Do You Remember (feat. The Ragga Twins)
Sativa / Easy



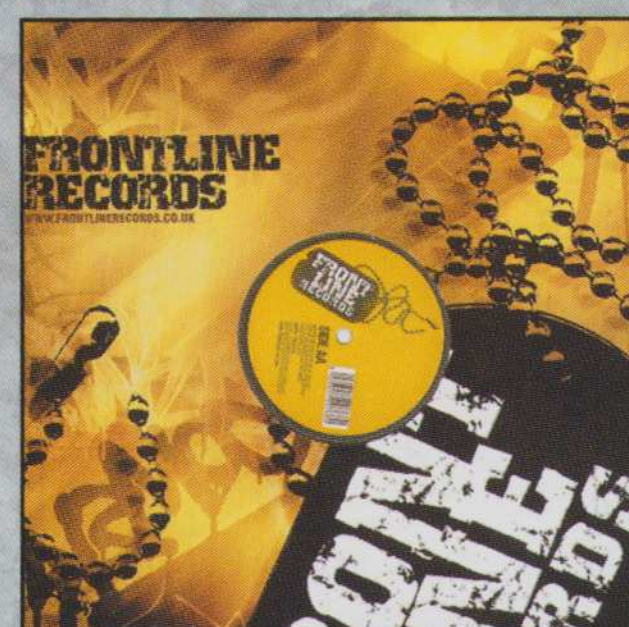
Visionary Featuring Peter Ranking
Around The World (T Power Remix)
Rock & Groove



Heist
Jazz Time
Full Cycle



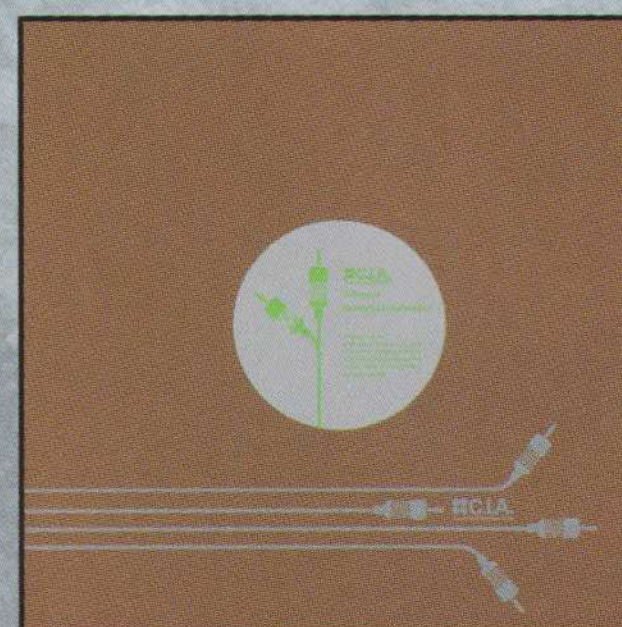
Potential Badboy feat. MC Fats & Yush
You're Mine / Girls VIP
Ganja



Taxman
Too Bad VIP / Block
Frontline



Generation Dub
Slime
Propaganda



Marky & Bungle
13th Floor
C.I.A.



Tribe Of Issachar
Wardance (Serial Killaz Remixes)
Congo Natty

NU URBAN MUSIC

CIA - Down To Earth



The Total Science boys are probably responsible for more anthems than any other artist in the industry, you only have to look at their lengthy discography to see just how many years of hard work this dedicated pair have put into the scene. This is why Nu Urban are more than proud to announce that the duo are now exclusively on board with their CIA and Fix labels. 2007 is already looking like a bumper year for the popular imprint with the release of Bungle's anticipated long player - 'Down To Earth'. This talented Brazilian artist has been gaining a lot of attention of late through sheer hard work, dedication and an ear for a great hook. With big name DJ's as diverse as Fabio, Hype, Marky and Andy C all supporting his tracks and with releases on such prestigious labels as Bingo, Critical, Grid and V Recordings as well as having a track included on Andy C's 'Nightlife' CD, it was only time before the dnb scene sat up and gave this young gun some much deserved attention.



With the Total Science boys having been keen supporters of his music from day one (not to mention being asked to remix Q Projects wicked 'Trouble') it was inevitable that Smithy & Quiff would soon sign some tunes to one of their imprints. With almost too much good music to choose from, the pair asked Bungle to record an album for their legendary CIA label. Proceedings kick off early January with a 12 album sampler which includes 'Resized' featuring Laura Pacheco and is backed by a collaboration with fellow Brazilian Marky in the shape of '13th Floor'. The album will follow in April and will see collaborations with artists and vocalists such as Marky, Darrison, Ayah, Laura Pacecho and the Total Science boys themselves.

CIA will also release a new EP in the shape of The State Of Mind Experience Chapter 4, which will include Chris SU's tearin' remix of 'Sunking'. Other related news is that sister label Fix will release a new Dirty Deeds 12", which will be followed by Taxman's massive remix of Splittin Atoms' 'Bullet Proof Monk'. Big things indeed!!

Back To Formation



We are also extremely proud to welcome DJ SS and his Formation crew to the Nu Urban fold. Long time producer, DJ and label owner, SS is one of the true pioneers of the early Midlands sound and 15 years on he and the label are going from strength to strength. Always with his eye on the next big thing, SS has brought more big artists through the ranks than almost any other label. Now as we move into 2007, SS is just putting the finishing touches to a number of exciting projects. First up we will see DJ SS's own 'S Files Revisited' EP hitting the streets in March, as well as singles and album projects from Peshay, Influx UK, Nero, Connecta, Mutated Forms and Canada's Ladies Take Control.

SS is also about to launch new imprint World Of Drum & Bass, which will kick off next year and early reports suggest it will be something very special indeed. As always, we will keep you posted.

Die & Clipz go Back 2 Back For New Project

The Full Cycle crew have had another big year, with releases from main players Roni Size, Krust (who released his long awaited album) and of course Die & Clipz. This duo had almost too many big tunes to mention and next year looks like it will be no different. Spring time will see the release of the album 'Back2Back', the debut LP from Die & Clipz. As you would expect, it will be a mixture of hard rolling beats, dancefloor basslines and will also feature a range of vocalists including Jenna G, Onnalee, Hollie G, Ben Westbeech and Siobhan Watson. The vinyl will be broken down into easily digestible slices with an album sampler arriving in January and will include 'Work It Out (Dub Mix)' and the long awaited 'Number 1 (Roni Size VIP Mix)'.

This will be swiftly followed by a limited 10", which will feature the wicked Hip Hop track 'That's Cold' (featuring Dynamite MC and Sir Plus) backed with the highly anticipated 'Thunder (Die & Clipz VIP Mix)'. Then before you can blink, 2 x 12" singles will hit the streets and include the massive 'Number 2 (Featuring Ben Westbeech)', 'Slow Burn' and the vocal version of 'Work It Out' featuring Jenna G. The album will also be released as an eleven track CD as well of talk of a bonus mix CD from Die & Clipz themselves. Watch out for the Die & Clipz tour with MC Rage which will be hitting a town near you soon!!

Also in the new year, Full Cycle join forces with Gilles Peterson's Brownswood imprint to release Die & Ben Westbeech's soon to become anthem 'Get Closer' and Heist will see his debut on Full Cycle hit the shelves in the shape of 'Don't Hold Back' and the wicked 'Jazz Time' which has been getting some serious attention from those lucky enough to have it on plate.



Nu Rave News

A lot's happened since our last write-up in ATM. Leading promoters up and down the UK are starting to support Nu Rave and a number of established artists from the Drum and Bass and Hardcore scenes have already started work on some truly ground-breaking tunes. Releases are continuing to sell well and the word is starting to spread!

January sees the launch of the eagerly anticipated Nu Basement label. It's been a while coming but believe us when we say it's been worth the wait and then some! Featuring tracks from Enzyme & Malice, Amnxiac and Junki Munki, this double-pack release will simply blow your mind!

We are proud to welcome aboard two of the Nu Rave scene's pioneering labels - 2Fresh and Warehouse Wax. 2Fresh re-launch with two huge releases that have been destroying dance-floors across the UK and feature tracks from leading producers Enzyme & Malice and Mulder. Warehouse Wax sees its 9th release with an amazing tune called 'Jah Love' produced by Vinyl Junkie and Austin and has a wicked remix from Darkus on the flip.

There are simply too many labels to mention given the short space available but suffice to say we have some absolutely amazing releases ready to

Ram Relatives

Andy C & Red One's Ram imprint has got to the ripe old age of 14 years, in 2006 they have an exclusive artist roster that numbers 11 different production teams. 2006 has also been the year that the men at the top decided that it would be a rather good idea to expand their business. So as the year ends and a whole new world dawns, a host of Ram saplings are being watered and beginning to spread their roots within the drum n bass compost. In January 2007 there will be two brand spanking new imprints hitting the shelves, one from a well established artist who has had household hits, the second from a bright new talent who will undoubtedly emulate the former.



First we have Moving Fusion who, with former production partner Sparfunk, has tailored the following list of dance-floor smashers, "Turbulence", "Brainstorm", "The Beginning", "Atlantis", "Lazy Bones", "Thunderball", "Party People", "Star Sign", "Mysterons" and many more, a relative hit factory there is no doubt. It makes you wonder why it has taken so long for Jeff Moving Fusion to step towards his own imprint, but the wait is over and now we are pleased to announce the arrival of Drum Culture. The label kicks off with "Monster Hunt" and "Radiance", two archetypal Moving Fusion work outs, they exemplify the dance-floor sound that can only be described as Ram, Drum Culture release number one is out in all good stores in January 2007.

Going hand in hand with the birth of Drum Culture, DC Breaks start work on their very own canvas, aptly titled DC Breaks. This outfit from Scotland appeared on the scene in 2005, they instantly turned heads with their dark dance-floor signature, it's unsurprising that one of the heads that turned was that of Andy C. By the end of 2006 they were firmly cemented in the Ram family, and now they take their first step to stardom with the release of the banging "Hear This" and the haunting "Cold Thing".

drop in the New Year! Nu Urban are the exclusive distributors for Nu Basement, 2Fresh, Hardcore Projectz, Firewall, Warehouse Wax, Tornado, 2FX, Rave Breakz and Underground Old Skool. We are also developing a number of in-house labels that will be ready for release around the same time... Check out the Nu Urban website or give us a call for the latest info!



Final Thoughts

When we reach December we always look back to see which producers have managed to make an impact on dance-floors and record shops worldwide. On analysis we would have to say that the acts to make a serious impact this year have been TC, Benny Page, Serial Killaz, Alix Perez, Vital Elements, The Force, Connecta, Redeyes, The Brookes Brothers & Agent Alvin. Now to the future, who will be big in the scene next year? We think these 5 are going to have something serious to say, Modified Motion, Lomax, Chasing Shadows, Callide & Sabre, keep your eyes and ears open.

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subversive beats

Are We Going Too Leftfield?

words: Muttley

Every form of music has a side that follows its own path and that works according to its own definition of what that form means, of what it ought to be doing, and of where it ought to be going. Right now, there is a corner of Drum 'n' Bass that is following its own path; making and playing Drum 'n' Bass without regard for the likelihood of it making its purveyors into stars or of it making them any real money, pushing it solely because it reminds them of all that they love in the history of the genre and that reawakens them to the possibility that the genre can still be taken somewhere new.

Musically, the origins of this Drum 'n' Bass 'leftfield' can be traced across a wide variety of influences, many of which were long ago abandoned by the scene's hallowed originators. Famed cuts, such as Omni Trio's anthemic 'Renegade Snares', Goldie's electrifying 'Terminator', and the Ragga-Jungle shenanigans of Remarc's 'RIP', all helped sculpt the foundations of this new structural and rhythmic shape-shifting that sharper-eared D'n'B headz are checking out today.

Of course, ever since the overwhelming Techstep phenomenon of the late '90s (and the subsequent demise of experimental labels, such as Certificate 18, Partisan, Droppin' Science and Reinforced), the influence of such ground-breaking tracks has been felt less and less in the Drum 'n' Bass scene proper. Prodigious beat-smiths, such as 4Hero, Danny Breaks, Foul Play, Polar and Sonar Circle (to name but a few), all waded off into new musical waters, leaving behind only a confusion over which bracket these spellbinding tracks could be safely filed away in Drum 'n' Bass history.

Certainly names can prove troublesome - just think of the Hardcore/Jump Up Jungle versus Intelligent Drum 'n' Bass rivalry back in the day. And ever since Breakage's brain-bending update of Equinox's 'Acid Rain' garnered attention for a new wave of break-butcher in recent years, we've had to endure gems, such as 'Choppage', 'Dubwise' and even the god-awful 'Edits' sub genre label, being banded around as possible titles for any D'n'B that is different. Yes, arguments regarding associations and tags can seem petty, but on the other hand, arguing about how to define what you do can also help define what's really at stake. It can help make you think about just what you're in this game for and make you question your own motivations in a healthy way. And in this case, the root question ("why do we still make and play Drum 'n' Bass music when we no longer identify with where the 'scene' is at?") has acted as a breeding ground for a whole new wave of hybridized, highly creative and essentially deviant music to emerge.

"I'm not really into labels such as 'leftfield' and don't really consider us to be so," explains Bassbin label boss, Rohan, owner of an imprint whose output is now in high demand across the board. "I've seen us labelled as 'Drumfunk', 'Liquid', 'Dubwise' and 'Purist', but for me Fabio came up with the best tag for Bassbin: 'Roots Music'." It's good to hear that he disagrees with the stereotypes, but clearly one generic name can be better than another. And, as anyone who works in the scene will tell you, applying a generic name to what you do can be a practical advantage in selling records. Think of Fabio's 'Liquid' style, which initially did the promotion of Calibre's sound no end of good. Or consider Paradox and how the term 'Drumfunk' has helped to promote his Funk and Hip Hop-rooted interpretation of Drum 'n' Bass. Seemingly, both pigeonholing and separating himself, he has since managed to win over a whole new set of Drum 'n' Bass audiences, most notably through his collaboration with Seba on Hospital Records in 2004. In doing so, he's been able to set up and run four labels whilst also taking time to bring through a bunch of underexposed artists in his wake.

However, new or different sounds need a context, an arena in which to be heard - enter Chris Inperspective. A pivotal personality in pushing an underexposed side of D'n'B, he launched the now infamous Inperspective label in 1997 with the intention of releasing material from criminally under-rated producers like Equinox. "I just wasn't hearing what I wanted to in Drum 'n' Bass at the time," he remembers. Back then, at the height of the Drum 'n' Bass' two-step period, the first Inperspective release fell on deaf ears. Stubbornly optimistic, Chris set up a night called Technicality in the heart of London in 2000, and with DJs and producers like Equinox, Senses and Breakage providing the musical backbone, he set out to demonstrate that breaks-heavy D'n'B could mash up the floor.

During this period, his night was one of the only ones in London to push everything truly breakbeat-orientated; one where the shapes and rhythms were pulverized and remoulded to a musical and atmospheric soundtrack. It's an ideal that older heads noted bore comparison to the now defunct Metalheadz sessions at the Blue Note, where a melting pot of gender, colour and age was cooked up on the dance floor by a block-rocking selection of freshly cut tracks that consistently pushed the form of the music into new and exciting shapes. Of course the night itself could only reach so many people, despite the fact that dedicated beat enthusiasts from across the globe were making the pilgrimage. Word of mouth promotion only gets you so far. "It's hard to make people get what you're doing sometimes," Chris notes, "but I think that the scene as a whole needs to take more responsibility for promoting itself."

Much-needed help for pushing Technicality and the less obvious side of Drum 'n' Bass soon came. Originating in the veteran Streetbeats camp, the Subvert Central online forum provided a platform for highly passionate, forward-thinking DJs, producers and fans to come together and outline their own versions of a D'n'B future, loosely define a shared set of principles to operate by, and communicate their message to newcomers. With chat and debate ranging from the deadly serious to the downright silly, Subvert Central enabled Chris and other D'n'B adventurers who had been similarly alienated from the mainstream to brainstorm and share their love and enthusiasm for a legacy in D'n'B that had seemed to have been all but forgotten.

Indeed probably the most productive debate in the forum's history was launched by Chris himself back in 2003 when he enquired as to what he might have in common with the other users on the forum. The huge and impassioned exchange of thoughts that followed unlocked an abundance of previously unaired ideas and laid the foundations for plans that have since, for the most part, been followed through by all those with enough savvy to take them from the computer screen and into real life. There were plenty of differences of opinion as to where to take the music, but at the end of the day, the common link for all who came to make up this little community was a shared willingness to experiment with the form of Drum 'n' Bass in a way that embraced the experiments of the past while still looking to the future. "It's simple," Chris states, "Every movement needs a beacon, a lighthouse for people to look upon and for open-minded music fans. Whether you're a label owner, a fan or an artist, Subvert Central has been that beacon. I know that there's plenty I couldn't have done for Inperspective without it."

That's high praise indeed. True to its intent, Subvert Central not only helped inspire new directions in the music, it also acted as an important resource for communication between like-minded headz in different countries, best exemplified by the success of Dutch promoters IchiOne and their Subversive Renaissance club nights. Here Rico IchiOne began to push a fresh definition of the Drum 'n' bass club night; one that

actively encouraged musical diversity in a true party atmosphere. With the provision of food setting a relaxed tone that attracted a notably older crowd of music lovers, the nights nonetheless worked their way up inevitably to a sweaty intensity. Guest appearances from the likes of Paradox, Outrage, Amit, Alpha Omega and DJ Trax have given the event's international presence a hefty bite, helping it win in the 'Best Club Night' category at the Dutch Drum 'n' Bass Awards in 2005. "It's always a privilege to play at IchiOne," says Trax. "Every Ichi party to me feels like it's a one-off great night and the reaction I've gauged from every other guest has been the same. But the thing is that these events are never one-offs; they're simply consistently special. Maybe it's Rico and [brother] Ray's relaxed and inspirational attitudes; maybe it's the crowd the party attracts; maybe it's the consistently good line-ups that ensure the people keep coming back and the word keeps spreading. Who knows, but personally I feel it's probably a combination of all of the above."

Targeting that vibe has become something of an inspiration to a whole bunch of maverick producers ever since, resulting in a bucket-load of otherworldly musical gems. Sileni, Graphic, Dissident, Cycom and Martsman have all emerged as key pioneers in drawing from the ideas associated with D'n'B's earlier roots in Dub, Jazz and Soul, and filtering them through a futuristic palette of sounds drawn from Techno and Electronica. Furthermore, a crop of new imprints have since fastened onto the legacy, championed by Offshore's Brett Clever in 2001, with labels such as Counter Intelligence, Intasound, Subtle Audio and Make:Shift all offering producers new platforms to flip the proverbial script, so far with frequently devastating results.

The final link in the chain comes in the form of radio. 1xtra has proved an undeniable force in assisting this subversive movement, with soldiers Bailey and Flight continuing to drop a selection of tracks from subversively inspired producers on their shows. Meanwhile, the likes of Jungletrain, Power FM and Life FM have provided key support in spreading the message online. All in all, 2006 has been a positive year for Drum 'n' Bass that dares to be different, while still respecting and learning from the great music of the past. "A really good night gives me such a buzz and seeing a venue full of happy people is what it's all about," ends Rohan, with a smile. "It doesn't matter how big the venue is, or if there's 100 or 600 people, as long as the vibe is there and the people are happy then I will always continue." And who would want to argue with that? Let's just hope 2007 is the year that sees some of these sounds projected back into the larger Drum 'n' Bass scene worldwide. But, what if they aren't? I, for one, am betting that this little 'leftfield' will keep on doing what they do because for them it's still not about commercial success, but about making, playing and getting down to the music for one reason and one reason only - because they love it.

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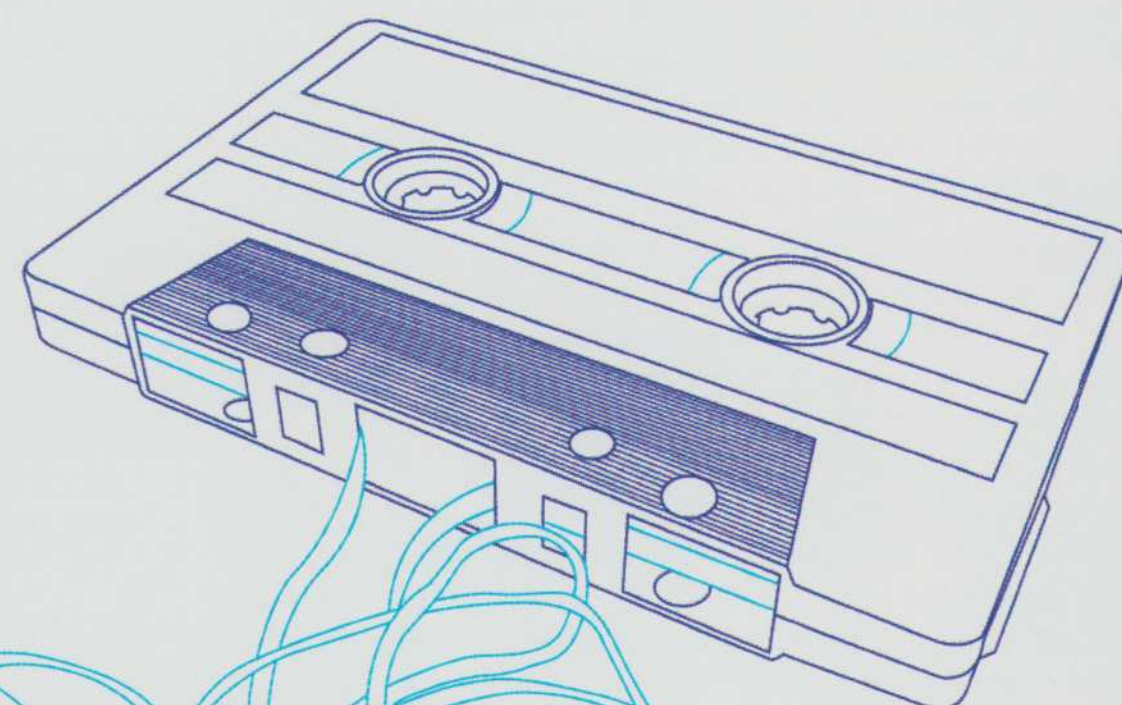
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After descending on the 'Borough', I made my way to CM studios to meet with 'Tear-out' sensations, cntrl-z, who've created a storm in the world of breaks due to their diverse styles, prolific mixes and hectic performances. I find myself sitting in their studio to catch up about the workings of 'Hardcore Beats' and new compilation, 'Hardwired', mixed by themselves and label-mate, 'Screwface'. Screwface's on loudspeaker and 'z' are stressing about the lack of bebies...

Now, you guys are proper Londoners, been here all your lives... what's been the impact of our city on your music? What's drawn you out?
Dash: Well, it's definitely being exposed to all the different music. London's a melting pot of culture and different scenes. I grew up listening to metal, but being here, you can't escape the rave scene. I naturally progressed from metal to D 'n' B. Then I started DJing and getting into breaks through Inch.
Inch: I was listening to garage.

Screwface: I'm not from London (Laughter)

Thanks for that. Dash and Inch, you met through the 'Community Music' program, where you successfully completed and released your first tune, and took off with 'Pyrotechnic.com'. How important is the project still to you?

Dash: It's essential. We went to college here and got our feet off the ground. Our first piece of music was our homework. When we finished the course, the college saw what progress we were making and set us up, which included having this studio rent free.

Inch: Essentially, a God send.

Dash: We wouldn't be very far without this place and having access 24/7.

So that's where you guys choose your name?

Inch: We were writing a piece of music, and ya' know, kept getting it wrong, and obviously 'undo' is control+z. Pressed it enough times man. (Laughs)

It reminds me of a cheat from the Sonic game on the Megadrive; up down a, b, c, right, start....
Dash: Hahaha.....

You were nominated for a multitude of awards last year at 'Breakspoll' and received commis-

sions by the likes of the Freq nasty. You must be in high demand at present...

Dash: We're getting lots of support from big names... you look up to them and then they ask you to work with them. It blew us away when the Freestylers first asked us....

Inch: They're showing support for our kind of music, and our side of the scene, which is real healthy.

After previous successes, you must be expecting big things from the new 'Hardwired' mix?

Dash: I think it represents the diversity of what us lot can do; like us, Screwface, Ed and Scott. It's not your standard, evil tear out stuff - we fuse a lot of styles together ...

Inch: Funk it up a bit

Dash: A bit of rock there too - live guitars.... we're trying to show that we're not about pigeon-holing music.

You're heavily involved in shaping this new sound, and this latest Hardcore beats mix does have a pretty hench set of blood-curdling tunes. Keeping the funk, even through tunes like anarchic 'stereotypical' and bouncing 'chemistry'. Pretty eclectic, eh?

Dash: There's more musical stuff on there, like Screwface's 'Monty'; an older tune, but it shows the different angles that you can use to approach the sound.

What's the influence from your producers and label mates, Kenn Mac and ED-209? What kind of different elements do they bring to the table?
Screwface: We all spur each other on, and affect one another. Scott certainly brings good vibes with his own sounds; he's good on the keyboard and contributes a lot. He's been an integral part of what 'tear-out' is now and helped us progress. Definitely influential in what we do.

Inch: Ed-209 smashes it man. They're both mentors.

You're off across the pond for a third time to promote the 'Hardwired' mix soon. Tell me, did our Atlantic cousins like bangers and mash beats, or are they loving those greasy-burgers still?
Dash: Yeah definitely. Lots of innovative music

comes from the UK; it's just breaking big countries like America. It's a big difference to when we last went over. Back then, people didn't know about it, but by the time we went back, people knew the tunes and knew our tunes, and more people are involved in the rave scene. These small pockets build up Worldwide, and eventually they link up and you've got this global thing; just like D 'n' B has in recent times. Hopefully, we'll break into more circuits soon.

Inch: Everyone plays our tunes there every week. The best show was in Budapest, it smashed it.

Dash: Hungarian women, man.....

Yeah, nice one. You're now as common as bread and butter on the scene, and it's nice to see home-grown talent come up from grass roots level; blood, sweat and tears. What's your advice to other hopeful producers?

Screwface: Don't copy what others do - do what you think sounds best and not what everyone else thinks.

Dash: Do yourself a favour and don't limit it to just the music you make; absorb different styles. I listen to other things besides breaks.

Screwface: You gotta think for yourself. The minute you start trying to emulate other people, you become a shit version of what they are. Do the best thing for you.

What's in store after 'Hardwired' for the 'hard-core' crew?

Dash: Quite a lot. Obviously the tours in America and a lot in the UK and Europe. Cntrl-z is gonna go quiet as we'll be working on our first artist album, which will be a bit of everything, not strictly break beat. The people taking the reigns will be Screwface, ED 209, Affinity and trespass; the new signings with previous tunes out on 'Broke'. Look out for 'em on the new hardcore beats in February, they kill it!

Ok boys, Thanks for you time today. You can go stock up your fridge with more beers now.

Inch: Safe man. I'm parched!

Dash: (to loudspeaker) Chris, we're gonna slag you off now. Bye!

WORKIN CLASS HEROES

/// **CLICK CLACK, LA IS THE ISHT.** Thanxgiving for me was spent on the left coast and have I brought back some treats for you. Yep you got it yo, this month we report live from killah Cali. First up is some illass collabo's from **MAC & RETNA**, followed by some heavy **SEVENTH LETTER** productions, check for the **REVOK** joint at Gompers Junior High, in the heart of Compton. Then we flip back to safer streets with a visit to the notorious HOF on Melrose Ave, man this is a dope spot which the **CANT BE STOPPED** crew have been running for years, trust me this Locals Only. But my favourite joint has got to be the illegal **MAD SOCIETY KINGS** billboard slap bang in the middle of Highway 101. Dauymmmn I miss the LA weather.

/// Anyone who wants to contribute to **WORKIN CLASS HEROES** send your photo's to framer@framerase.co.uk /// Peas. **WE GHOST.**



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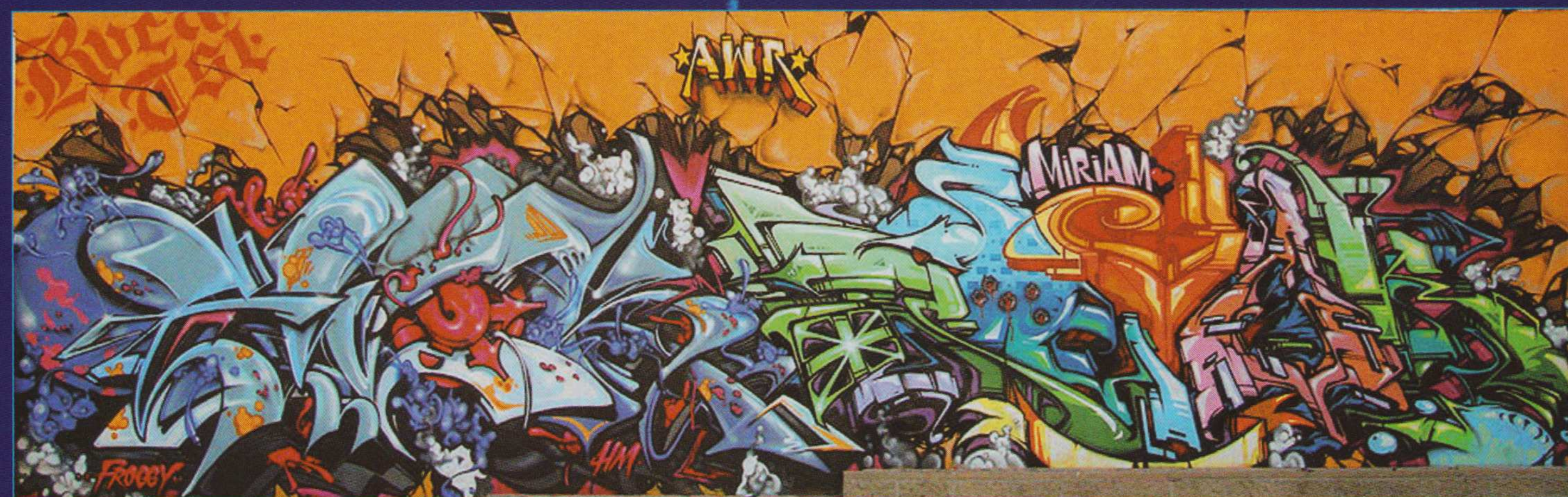
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behind every successful scene

words: Monique Wallace



Drum 'n' Bass agent and club promoter **Jo Hines** has represented some of the biggest names in the scene. In this interview, we find out why women are needed and the future of the club Herbal...

So Jo, tell us what you actually do?

At the moment I'm working at Herbal, promoting the Drum 'n' Bass nights. I've been working in Drum 'n' Bass for over ten years and music in general for a long time, with various people. At the present I'm organising the nights at Herbal, which are Drum 'n' Bass, House and Hip Hop. I love working at the club, it only holds about 250 people but you get a nice intense atmosphere. Shy FX is doing some free nights there and we've had some really good responses. We've started a new monthly night called Feline, which is all about the female DJ. The girls can come in and play anything, not just Drum 'n' Bass, and hopefully we'll start taking that on tour around the country.

How did you get into the D'n'B scene?

I always wanted to work in music, but I didn't know how I would get in. My friend had a record shop which I badly wanted to work at, I got the job and from there I got work on a fanzine called Hit the Decks, where I did club reviews. That brought me into a whole new world of music. I was working with A & M records, worked in distribution for a company called Soul Trader, and I've been a tour manager. I've worked with both major and independent labels.

Who are some on the main Drum 'n' Bass artists you've worked with?

I worked in the agency Groove Connection; I also look after people myself. I look after MC 2Shy and Strom from Metalheadz. I've also worked

with Fabio & Grooverider, Goldie, MC Rage and Digital. It's interesting work, especially when you get to go abroad with the DJs and you see the response. There's more of a relaxed environment when they're out of London, because they're not under pressure to have the latest tunes. When the DJs are abroad, they can play for two or three hours because the people are much more appreciative, they don't get these massive line ups that we get in London every week.

Tell us about the good and bad you encounter along the way?

The good is that you get to travel around the world. Drum 'n' Bass was never something that I thought ten years down the line I'd still be working in. I started out as a raver, when it was called Hardcore, at a club called Paradise, I love the music and I never looked back. Besides punk it's really the only English underground music that you can say it's still here, we've got a great scene, its underground and we've got our own magazines like this. On the negative side, it's the image that Drum 'n' Bass had in the media in the past, when the media jumped on the bandwagon with things like General Levy, that's where it all went wrong. Luckily we were able to pick up the pieces, start all over again and we're still here.

How do you find being a woman working in Drum 'n' Bass?

The music industry in general is dominated by men. In Drum 'n' Bass, if the women weren't the agents I don't know what would be happening. They need the women there, because without them there wouldn't be any agencies full stop! Women are more organised, men aren't good at doing more than one thing! I've been

quite fortunate as a woman to have worked in such a wide variety of jobs. Even though it's easier to be able to DJ and make music, I think it's getting hard for women to get into a position where they can exert some sort of power. We do get respect in the scene, but sometimes there's been negativity where people just think your someone's girlfriend, its very difficult in the scene if you've any type of relationship with any of the DJs because that becomes more important than anything else you'll do.

What can you say about the current state of Drum 'n' Bass?

I'd say it's really healthy. On one hand it seems to have divided slightly, where you've got the very Reggae stuff and the hard stuff. I'm very old skool with what I like, but music has to change. At the end of the day, I can't like every Drum 'n' Bass record out there. There are a lot of new artists coming through, and I'm glad to see that we've moved into the live element. It's great to see people like Hospital doing places as big as Heaven. I wish there were more places we could have drum and bass on a Saturday. What I really want to do is organise some London festivals, if we all work together we could probably put on a good one. When you go down to festivals, Drum 'n' Bass tents are always the busiest, but you never see it reported in the magazines.

So what's the future for Herbal?

We've got the building next door, which we're hoping to make into another area where people can chill out. I'd like to see it doing some live stuff, and some mini festivals with other clubs in Shoreditch, just people working hard and supporting Drum 'n' Bass.



Distorted minds

Clear Your Heads

words: Jon Cook pic: Chris Instinct

It's 22:00 on a very wet and windy November Tuesday, not normally the best prospect for a night of D'n'B fuelled debauchery, but then this is Bristol and this is Run. The weekly night started up just over a year ago by John and Alistar from Distorted Minds, has instantly written itself into Bristol D'n'B history with an incredible list of guests and residents, and guaranteed good-time vibes each and every week. Even though it's still only early when ATM arrives, the bass is already blazing, the bar staff are busy and an eager mix of old and young, students and workers, ravers and beard-strokers just keep on coming through the doors. By the time we make our way through the crowd to the club's office to get talking thirty minutes later, the place is looking nearly full and the vibes are dripping off the walls.

The pairing known as Distorted Minds first gained notoriety in the late '90s through releases on the legendary Formation Records, but it was the anthemic and infamous 'T-10' on Adam F's Kaos imprint in 2003 that really pushed the duo into the D'n'B spotlight. This was subsequently followed by huge tunes on their own label, D-Style, and Hype's Ganja; in the process gaining quite a name for themselves amongst ravers from Bristol to Brazil. Ever since, they've been working as hard as anyone in the scene, not only pumping out their own productions, but running their two labels, D-Style and Stereotype, signing TC and promoting their weekly Bristol bash Run. Now it seems things are really stepping up a level, with D-Style tracks getting rinsed on Radio One, Run rammed to the rafters every week, TC's 'Rock Star' project about to blow and his debut album 'Evolution' set to follow. There's certainly plenty to talk about, and it's with TC that the duo's enthusiastic kick-starts the interview...

"TC's got his album coming. It's called 'Evolution' and we did a live act to go with it, which we performed at the V-Cycle event at the Shepherd's Bush Empire. The whole show didn't involve TC doing any music, he was just on the mic. He fronted a show that is the TC show, and, like the title of his album hints, it's evolutionary. The evolution is Tom, from his bedroom producing to where he is now, comfortable, confident and good enough to get on a stage and sing his own album. I'm not 100% sure about this, but I think it's the first time a D'n'B producer has done anything like this; fronted a whole show, sung and done vocals as an act. We'll be doing the visuals and the music on Ableton, but up front will be Tom's singing while Jakes is gonna be MCing and there's vocalist Hannah Collins too, so it's gonna be those three running the show. There's gonna be a drummer and bassist too to give it something more; a bit of longevity, something we can take on tour. There are two levels to what we hope to achieve though; for smaller clubs it'll just be us and TC, Jakes and Hannah, but for the bigger shows it's gonna be the whole band. We're rehearsing hard right now."

The excitement in their voices as they talk of TC and the 'Evolution' project as a whole is remarkable to say the least and indicative of the collective mentality that has been forged and fostered through D-Style and Run by John and Alistar. It's strikingly apparent that they are focused, not just on themselves as artists, label owners or promoters, but on their carefully compiled camp as a whole. They see strength in numbers and have a definite plan...

"It's like we are a unit. Myself (Jon), Al, Jakes and TC all work together, but at the same time TC's project is for

TC. Although we all helped and worked together on it, it's TC's thing. The next thing after TC's project is gonna be a Jakes artist album. When it comes to that, we'll produce it, TC will produce it, Clipz will do something for it as well, but they're gonna be Jakes' tunes as it's his project. We all work in the studio together, we're a family unit, so that's what we wanna be doing next; all getting together and making some really different music under one name. It's just building, I suppose. It's all about putting positivism back in. I mean take The Force, they're the latest artists to join us and they've got the next release on Stereotype. They're good and they've got it. They're the new guys, although they've released a few things before, but they're really coming good now and we really wanna work them towards a full release on D-Style."

With two labels, a weekly night and regular international DJ work, it's hard to see how the duo even have the time to get in the studio and produce tunes. However, with John and Alistar, it's clear that things are thought about on a grand and premeditated scale, with an acute awareness of how the scene works and knowledge of how things need to be done to ensure long-lasting and sustained success. The artists around them that they've linked with and invested in prove this, and it seems Stereotype, D-Style's smaller sister label, is a vital part of the plan; nurturing and building new artists and connections, which in turn should ensure success for the camp as a whole...

"D-Style is for the main projects, like the albums. We'll be releasing singles off the album on D-Style, and then the album will be on D-Style. Meanwhile, Stereotype is a platform for bringing new artists through, but we've also got established artists on there that have released under other names, so there's no obvious agenda there in terms of style or sound. If it's running, it's running. Good music is good music. We're open to anything from the hard to the mellow and down to the techy. If we like it we'll put it out. Both labels have really stepped up a gear though. We've never wanted to go too quick and too fast, we just want to walk through things slowly and avoid the fuck-ups, but things have definitely moved up a gear. We've got offices now and more help running things. The TC and Jakes projects have taken up a lot of our 'Distorted Minds' time, but once that's all done we'll focus back on us again. We've moved our studio as well, so that's been a big transition. It's an adjusting process. We always wanted D-Style to be about artists, not just Distorted Minds. That's why we signed TC, The Force and there's a few other people in the pipeline too. Once that's happened though, all of a sudden there'll be so many more things to do. It's not just a case of writing a tune, getting it released and then going and writing another tune anymore."

It's a fact of life in most musical genres that after success nearly always comes criticism, and in D'n'B this is as true as anywhere. Distorted Minds have taken more than their fair share of criticism since 'T-10'; a tune whose massive bass line and stomping rigid beats made it an easy target for D'n'B's forum freaks, who often seem more concerned with the technicalities of a tune rather than its ability to devastate a dance floor. In light of the duo's status as dance floor-orientated, Jump Up producers and the fact that the vast majority of their releases are normally aimed straight at the dance floor rather than the headphones or bedroom, are they concerned with the opinions of the scene's bloggers, forum-posters and purists?

"There will always be purists out there. They're like a devil and angel kind of thing. You're loved one minute, then hated the next. We wouldn't be doing the music we put out on D-Style if we didn't believe it was good music. The thing about haters is that they just make you get up earlier in the morning. I think it's healthy if people hate what you're doing because it balances out all the people that like what you do and are positive towards you. You need that balance. We know we write a very particular style, but the stuff we release is just a part of what we write. We tend to keep the more soulful stuff to ourselves for some reason, apart from 'Compton' with TC, a mellower one with a West Coast Hip Hop vibe, which is coming out on Digital Soundboy. We try different things and when the time is right everyone will hear about it. For now though, we've just finished a thing with Hazard, another Run resident and a good guy."

With all this positivity flying around I've just got to dig that little bit deeper and find out if there's anything that gets the duo down about D'n'B and the scene. As artists, label managers and particularly as promoters, how do they feel about that age-old raver's gripe; the lack of originality and passion that seems to go into the same old line-ups at the big raves week in, week out?

"I think it's a bit of a problem to be honest. It doesn't let the scene show its true colours. As a promoter, you don't wanna be seen to be getting stale. You can tell which are the good nights and which are the bad nights. The bad nights generally pick the same line-ups every time. It works for a minute, but then people are just like, 'No, I've seen that and done it.' That's why with Run, even though we might be known for a certain style or sound, we're still keen to have people like Nur:tone, Fierce, High Contrast and London Electricity come to play a set."

So what about Run? The level of commitment and involvement that the guys have given over the last year surely isn't sustainable forever, and with an impending tour both nationally and internationally, will the weekly become a monthly or move to bigger venues?

"Well, we've got an amazing group of people involved with Run. There's Sally who does the promotion and all that, obviously there's Jakes and then Phil and Dicey who do all our flyers; Dicey's just amazing at what he does. But beyond here and now, we've got the world tour lined up with us, Jakes and TC, and eventually we'll be taking residents all through the UK and abroad too. But Run will still be going here every Tuesday. It's hard though, finding the line-ups. It's getting something different every week that's really difficult. If anyone's got any ideas for who to have DJ down here, then write in!"

Running a regular night must be quite a financial drain too? "At the end of the day, we don't do the night for money. There's no way we could make money from doing this. It's a 200 capacity club and tonight we've got Grooverider, Clipz, TC, Interface, Distorted Minds and Jakes. It's about putting back in at the end of the day. When we were growing up in Bristol it was all about the Full Cycle crew, and we've taken so much from seeing the positive things they were doing. It's easy to take out of the scene, but not put back in. This is our way of saying 'Thanks'."

Catch Distorted Minds at Run every Tuesday at Bristol's Native or on Kool FM every third Wednesday of the month, and watch out for TC's 'Evolution' LP on D-Style soon, as well as his Rock Star tour.

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words: Fabio Scianna

MC CONRAD

Some Soul Food

Serving Up Some Soul Food

"Yeah, we played in Hawaii", MC Conrad smiles, "well who wouldn't wanna play there?!" True. Who wouldn't? I've just caught up with MC Conrad as he's just stepped off a plane back from their US tour; 26 dates, six weeks - we can excuse the man if he's feeling a bit grouchy! "We hit all over; East, West, Mid, North, South, New York, Tampa, San Francisco, San Diego, L.A, Boston, Minneapolis... and yes, Hawaii!" I was completely oblivious to the fact the Hawaiians were D'n'B lovers, but hopefully ATM will send me over there to cover the next D'n'B gig. (Editor: Yeah Right!) I've been pushing Conrad for some gossip on the tour, but man won't budge, "what goes on tour... stays on tour!" smiles Conrad, "But we did bump into an ex-American footballer, who now does extreme fighting under the moniker, 'Bob The Best', and he's done some Hollywood films too." Not quite the exclusive I was looking for, but hey, I tried!

Things have been going really well for Conrad - "A German name", he concedes, "but how that ends up in the mind of a Jamaican woman for her son, I don't know, but it serves me well!" 'Golden Girl' by Conrad and Makoto was a hit across the board and, more recently, 'Soul Patrol', recorded with Total Science, has also caused a big stir. With his forthcoming album on Good Looking Records well and truly in the pipeline, the timing couldn't be better. "Apart from pimping on My Space, the priority right now is to get my album finished" laughs Conrad, "part of me said that I wanted to cross genres with the tracks and show different sides and styles of music. However, I now believe that it's more important for me to represent a solid D'n'B album and there's a broad enough spectrum of sound in D'n'B alone to cover. I'm also looking to have some fun style and taste wise, which may have today's purists turning their noses away or it may not, but who cares anyway? I've been around

for a while and I wanna capture that and express that, so some things may not be your typical 'MC Conrad thing', whatever that is?..."

MC Conrad is very busy in the studio. There's a collaboration with Shy FX & T Power, which is sure to be sick. "The request came through Shy's management and, given their strong history of successful vocal based D'n'B projects, the opportunity couldn't be missed really!" Conrad explains. Then of course there's the work with Total Science, "Well someone's gotta keep an eye on them! Seriously though, working with these guys has been a long overdue project. Soul Patrol came about after TS gave an instrumental to Danny (LTJ) and I built a regular vocal for it. I suggested that they came to one of the nights to hear it; I was then dragged off stage to the nearest studio, got called many names and kept locked away till I'd finished it. The rest is history! We're now working on tracks to submit for my much awaited, long overdue album!"

We move on to Good Looking Records new boy, Furney. "Furney the fan" smiles Conrad, "He's a young guy from the town I grew up in, Aylesbury. The history between us actually goes back to when I was a wayward teenager in a care home just starting out in music. Furney was knee high to a grasshopper and his Mum was my key worker. This led to him being an avid fan of LTJ Bukem and myself, listening to Yaman mixes and Dreamscape / Fantazia mix tapes given to him by his Sister. Fast forward to the year 1990-something and you have this kid that seemed to know everything about the history of LTJ, MC Conrad and all things Goodlooking to a scary level, which is how he got his nickname, Furney the fan!" Drum Tools was the first offering from Conrad and Furney, but since then, the pair have been busy in the studio working on a number of collaborations again for Conrad's

forthcoming album.

MC Conrad is one of the longest serving members of the D'n'B scene and his passion and commitment to the scene can't be questioned. The conversation heats up as we touch on what's wrong with D'n'B right now. "I'm not feeling the compact disk DJs, coded vinyl DJs and the MP3 file masters. I'm not feeling the 'lets push it into the red cos it sounds louder' DJs or the 'lets put a limiter in the mixer so it won't distort' DJ mixer. It seems as though all the effort and care (actually these words seem alien these days to a lot of music production) people put into a production seems to go to waste when DJ 'lazy-boy' downloads it as a compressed MP3 file, burns it to a cheap CD as fast as he/she can (fast burn= bad copies) then jets off round the world on a bid to convince their thousands of followers that what they've got in their 'CD case' or on their 'laptop' is the shizzle! Then they complain when vinyl sales are low. Now with me being an MC, you may ask the question 'what's his gripe with DJ's? He's only got to deal with a Mic!'; I love this scene from top to bottom and when you take away the fundamental essence of what makes dance music culture so dynamic just so you can have it quicker, easier or cheaper, it's gonna have repercussions. I'm gonna leave it there for the moment... but the people in control need to add some 'quality' to that control. That's what punters pay money to see, hear and feel, period!"

Conrad and Bukem have been a legendary team for over 15 years and are still as heavy as they always have been, but how long does Conrad intend to keep going as an MC up on stage? He smiles, then looks back at me seriously and replies... "Until the DJ finishes his set!"

Watch out for MC Conrad's forthcoming album on Good Looking Records.



Play With The Changes

4hero

Play With The Changes

words: James Rompani

Where to start? 4hero were Drum 'n' Bass before Drum 'n' Bass was even Drum 'n' Bass, it's that simple. Providing futuristic soul for real music heads, 4hero (a.k.a. Marc and Deego) have been influencing the sound and progression of the music since its birth in the early '90s, having their album, *Parallel Universe* - widely regarded as the first Drum 'n' Bass album - nominated as album of the year in 1995 (as voted for by NME). They were also nominated for a Mercury music award in 1998 for their album *Two Pages* and won a MOBO in the same year; 4hero have represented to the fullest.

Play With The Changes is about breaking down boundaries, perfecting the fusion of Jazz, Soul, Hip Hop, Techno and Electro. 4hero have always been on top of the game and what we have here with *Play With The Changes* is no exception. This 15-track album is an up-to-date translation of the evolution of sound that 4hero represent and provides many forms of soul. Marc sets the score, "It's us trying to establish ourselves as fully rounded producers. It's showcasing our abilities in song writing and music wise as well. All the albums are progressions; we're experimenting with different sounds as well as trying to have our own identity at the same time."

I asked Marc how time has helped the production and where the influences came from. "Far and wide. I mean, even when we were making early Jungle and Drum 'n' Bass, we had influences from outside of that; from Techno, Soul and Jazz. The difference now is that we know our way around the studio a lot better." That is most evident when listening to this latest offering; it's not what you would first expect, but then isn't that what playing with the changes is all about?

Because of the diversity of sound represented within the album, I wanted to find out how the process worked and how the creation duties were split between the two (and noticing someone's serious concerns on an internet forum). With Marc now living in Bedfordshire and Deego in London, I learnt that the album was almost called, "A tale of two cities", "Deego and me have this kind of mental link anyway so we're always on a similar page. It was basically made in two different studios and at the end of it we put the whole thing together. There

are, of course, discussions along the way in terms of who we are going to be collaborating with and what kind of things we are feeling. It's a trust thing as well; we've worked with each other for so long, you know." On the subject of the album not keeping in with the traditions of what is normally associated with how Drum 'n' Bass is defined, Marc replies, "It's not about moving away from the Drum 'n' Bass sound, it's our own progression, personally." And this is certainly true when you look at the high calibre of artists involved with *Play With The Changes* on a collaboration level.

Due to the fact that Marc and Deego have been around from the beginning, I wanted to bring up something I had read whilst doing some research for the interview - I came across a site that said 4hero were responsible for initiating Goldie into the scene or whatever the scene was back then. Marc laughed whilst muttering the words "initiating" back to himself and Deego spoke out saying, "Responsible! That sounds like it's our fault!"

Laughter aside, I rephrased the question and Marc put the story straight, "We were doing a 4hero gig at the Astoria and he was in the crowd at the end of the night. I think it was Ian who pulled him up on stage and he said that he loved what he saw and wanted to be a part of it. I think that was our first interaction, he proved himself with his first twelve inch release."

With the current consumer technology expanding by the day, the music world has been forced to adapt. When I asked Deego what he thought of the fact that his album will be being played on the radio some four months before the official release date (as many are these days) and how that might affect the spark when it does eventually hit the shops, he said, "Times have changed and what you have to understand is that when you're doing these things independently, your planning has to be so much more meticulous. We're not just looking to sell this album to people who have been down with us from the start, that's all cool. We could put out an album every six months if we wanted to. We're looking to make some new fans. How are we going to reach John and Sarah down the road who don't go out to Drum 'n' Bass nights and don't know anything about it? How do we go about getting them

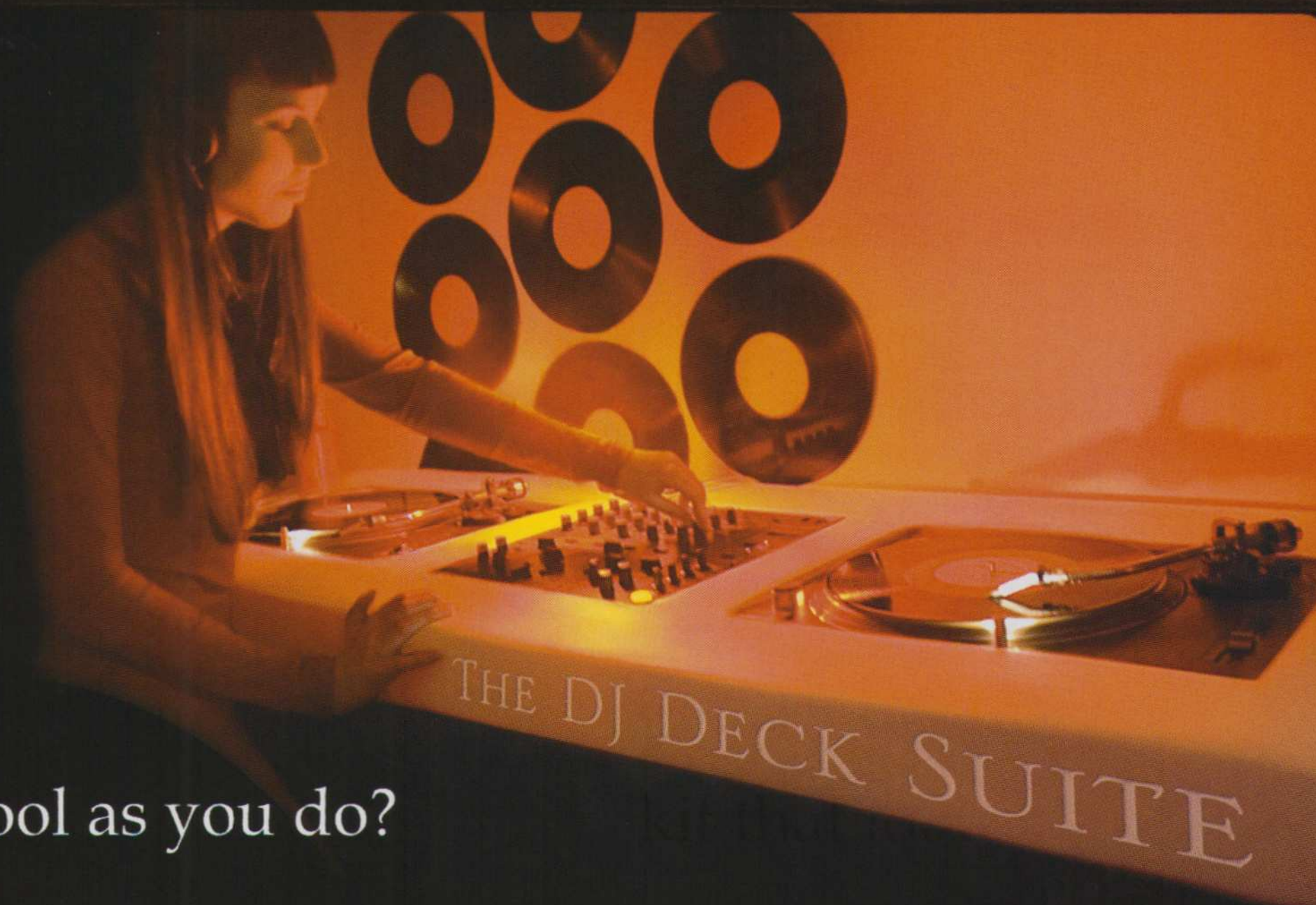
involved? It's going to take us longer to reach them and that's what it's all about. I don't like people hearing it and then not being able to get it until later in the year, but that's the way it has to be."

Marc later dispels any threat of the music losing its spark. When I ask him what his favourite track on the album is, he says that he'll be in no position to comment yet as it normally takes him six or so months to fully appreciate any album that he buys. Fair play to be fair; true words. Deego, however, got involved and meant what he said, "Everything is too fast these days; people want things here and now, easy access. People aren't patient. Even if something's got longevity, it's not allowed to have it. Peoples' minds are on a different thing."

These two provide forward thinking production on a high level. Asking Deego what he thought the power of music was, he answered, "There was a time when music could do so much and make people aware of what's going on in the world. Songs could inform people, bring a whole new way of thinking, make people fight for their rights and draw attention to injustices; that was the power of music. Whether it has that power nowadays, I don't know. Also, for people personally it can bring them out of different moods and so on. It's a great thing to have a soundtrack to your life; people can remember a moment they associate with music, so it can be a big influence in peoples' life. It's pretty powerful." It's clear that music is ingrained deeply within the soul of both of these veterans. Marc replies to the question after a brief pause for thought, "The whole healing power of music, cos I know personally that music has saved me several times; it's something that can keep you sane."

Music has many different forms and if you take it down to its bare roots, Drum 'n' Bass is just the fusion of the two. This album is an expression of what 4hero are all about today, in 2007. The aptly named *Play With The Changes*, does exactly what it says on the tin; a must for anyone who wants another fine piece of Drum 'n' Bass history from this duo. Today is yesterday's tomorrow, so I suggest you go and get yourself a dose right about now.

4hero's *'Play With The Changes'* is out now on Raw Canvas.



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DJ Huckleberry Finn, currently of London's Passion 918 said, "over the years I have endorsed a good few DJ products but as ideas go this is one of the best. It put the final touch to my home set up and gave my equipment a fresh new look. The best part was quality of service - friendly from start to finish. They listen to what you need and create an ideal set for what you want - swish, retro, streamline and totally in the mix. For the Stylish clubber/DJ this is a truly must-have item."

Lady Duracell (Queen of Funk) and resident for Funkin You @ Koko, Promised Land, & more has already got her precious cheeky mitts on a personalised red leather version, and absolutely loves it!

"Yay! This is so gorgeous! Something to hide those ugly cables at long last! I teach aspiring DJ's and being able to rest their wrists on the Deck Suite makes mixing so much easier. Not only that, but it gives your set-up a really classy look, this rocks baby!"

Top producer and DJ, Lucarelli: "what can I say?...absolutely fantastic piece of kit. I have been using the DJ Deck Suite for the last few weeks in my production studio - I even have my production logo and colours embossed on it. Every time I have DJ's or other producers in the studio for work, all I get is 'wow! Where did you get that, where can I get one?'...nothing but positive interest."

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Firmly at the forefront of Neurofunk's evolution, German production duo Phace are getting ready to infect the collective Drum 'n' Bass mind with the release of their debut 'Psycho' LP on Teebee's Subtitles imprint. For those awaiting a darker dawn this release will hopefully baptise 2007 as a slightly deeper and darker year than 2006; a year which has been overly dominated by the plastic sounds of Jump Up and characterised by the bastardisation of the Liquid movement. In stark contrast to the superficially joyous and the overtly musical, Phace's music implodes on every drop as they harness technology to smoulder sound. ATM caught up with one half of Phace, namely Florian, to explore their psychosis...

What kind of music first struck you and how did you eventually arrive at Drum 'n' Bass? My dad was a drummer so I was exposed to all types of Rock, Funk and Soul music from an early age. As a teenager I mostly listened to Alternative and Indie music but also Punk Rock, Hardcore and Grunge. As I got older I found myself looking for something new and interesting and switched over to more Urban sounds and also to more electronic stuff before my sister eventually introduced me to broken beats, in particular to The Prodigy back in 1992. From that point on it was all about those broken and energetic sounds. I then started listening to Drum 'n' Bass, Jungle and Breakbeat and going to a whole load of parties. I eventually arrived at what I'm really into, I have to point out that Optical and Konflikt are my very favourite producers of all the time. They practically paved the way for the sound we love and try to continue nowadays. LPs like 'Wormhole' and 'Sleepwalk' and tracks like 'To Shape The Future' and 'Beckoning' influenced my life and my musical tastes massively.

Throughout his youth Nicolas attended a music school where he learned to play the piano. As teenager he mainly listened to most of his older brothers' tapes, in particular to Heavy Metal bands like Black Sabbath, Led Zeppelin and so on. As he got older he started to listen to bands like Pink Floyd, Kyuss and Depeche Mode, but over the years tended to listen more and more to electronic music like Kraftwerk. When he first heard it, D'n'B impressed him immediately with its unique sound and rhythm. For him artists like Photek, Jonny L, and later C4C and Stakka & Skynet gave him particular listening pleasure. The first song that really

stuck him was 'Kritevision' by Photek with its mathematical symmetric structure.

You almost came from nowhere to in the last two years releasing on Subtitles, Renegade Hardware and Virus, and now your debut album is about to be released. How did it all come about? We actually started to produce late 1999 and finished out first 'listenable' tracks in 2000, so we've been around production for quite a bit, even if it's just seven years and our first tracks sound a bit crazy. Our roots in D'n'B go back to 1995 so we have a broad musical background in this genre. This background set us on a certain route and has certainly helped us to express ourselves. It's important to know and love the genre you make. In terms of spotlight and attention everything started when Noisia hooked Teebee up with our music. Teebee gave us a home to release our sound and left us the freedom to do whatever we wanted to do.

After a couple of releases on Subtitles we also got in touch with Renegade Hardware and did two things for them, and also released a collaboration with Noisia on Virus Recordings, which was practically like a dream coming true for us, as Virus was a God-like label for us for a while. We've also released stuff on smaller labels like Full Force, Citrus, Syndrome and Shadybrain. Doing an album was something we always wanted to do to develop ourselves as artists. I think that concentrating on an album is what really brings you forward and is like writing a book. Subtitles left us the freedom to come up with whatever we wanted and offered us a strong foundation from which we felt pleased to launch such a long-term project, and I think it turned out quite well.

The style of producers like yourselves, Noisia and Spor is classed as 'Neurofunk'. What for you characterises this style and are you comfortable with this definition?

First off, I think that the term Neurofunk is old fashioned and applies to someone else, namely Ed Rush, Optical and Matrix with the 1999-2001 analogue Virus sound they introduced to the world. For me their music was Neurofunk in its purest form. Even Teebee's early analogue sound went into that direction, but in a different way. We've always found Teebee's music to be a bit different, with its deep, cold and clean sound on the one side, but also with

his atmospheric and musical touch on the other. I would even consider Konflikt as Neurofunk ambassadors, but on the more technoid sounding side of things. They also acted as a perfect example of how to use analogue gear and how to create your own era of sound out of that, which leads me over to what we or Noisia in a way do, even if they are on a whole different level to us. For me it's not really comparable to that older Neurofunk sound, but is more of an evolution of the style and characteristics of that sound.

Our music is basically all based in a digital environment. We do use analogue gear, but not in the way it was used back in the day. The older Neurofunk sound influenced us for sure as we grew up with it and it was what we loved and still do love, but our sound is a more digitally twisted and punked up version of Neurofunk, something newer that I can't find the right word to describe. We do not really care about musical categorisations, all we want to make is the sound we love and that gives us the most fun when we sit in the studio and let our musical minds roll.

Is evolution in Drum 'n' Bass now purely dictated by technological progress?

Technological progress in general definitely plays a role in D'n'B. Just listen to the totally different and new sounds Pendulum, Noisia, Misanthrop, Spor or Subfocus have brought to the scene. They are totally new approaches to it. That is technological progress for me, combining new methods of mastering and mixing down a track. Today's D'n'B gets heavier, louder and bigger, and the frequency spectrum of tunes are fully filled up. The whole dynamic side of this music has totally changed, especially when you look at how limiting, compression and side chaining is used. There's practically a new sort of D'n'B evolving right now, but it's just one branch of the whole more complex D'n'B spectrum. Since I've been actively involved in D'n'B, I've realised that this music is on a steady evolutionary path and this is also one of the reasons we love it. Technological progress is something vital in general, especially if you combine it with new musical ideas and melodies.

Phace's 'Psycho' LP is out in February on Subtitles. In the meantime, make sure you pick up the LP sampler featuring the awesome 'Reservoir' and their collaboration with Noisia 'The Feed'.

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Break Point, Unit 23 East Street Shopping Centre, Southampton, SO14 3HX, 023 8071 5631

jmeikka

words: Mister Sushi

Breaking New Boundries:

First things first, let's have a history lesson. How and when did you get involved with music? We need to rewind a bit for this. I started my music career with my first project in Tenerife (Spain) in 1997, creating my own music project, Sigma 7, and also my own first record label, Seven Records, which led the Spanish scene for quite a few years. After reaching what I consider the top of the scene in both the record and music production sides, I decided to establish myself in the UK, to restart my musical career in 2002.

Which producers would you say inspired you to start making your own music? Back in the day, my main influence was the old-skool/ hardcore. I started my interest in music as a raver basically. I used to go out a lot and enjoyed the music very much. I didn't have a clear idea of who the producers were or what the scene was about. I just knew I loved the music and I felt the need to try to make something similar to that. At that time I was a totally ignorant about names and stuff, but basically all the old-skool classics were the ones that pushed me to the production duties.

Your online radio station, ibreaks.co.uk, seems to be pulling in more and more listeners by the day. How did the station come about? The station was founded by Zac Mendelshon and I in November 2004. It was basically an idea prompted by the lack of a professional outlet for many of the breaks producers... Since that day, the station has been growing steadily, reaching around 40,000 visitors a week currently, hosting shows from well respected names in the scene and supporting every single sub-style within the industry. We came second at the last breakspoll awards (in our first

year live as a station) for a difference of only 0.6% of the votes... I believe this year is our one.

On to the ibreaks record label now, the sound of the label is very distinctive and you have championed both up and coming and established artists within the international Breakbeat scene. So, what is the ethos behind the label? Yeah, this is something that many people remark on about ibreaks, and it's an unique sound. As label manager, I follow my instinct to direct the label and release the material I really trust. The fact is that I have a little bit of a different musical taste, as I've been musically educated outside UK. That probably brings some extra freshness to the label's sound. Also, I'm not scared to give opportunities to brand new artists if the music is good, and this has been a key to the success. So far, we've released tracks from pretty much 100% unknown artists that have really caused a positive surprise. These artists are raising their profile, and very soon will be competing with the current number one breaks producers.

I hear you'll be launching some new labels in the coming months. Can you give us the low down on these?

At the moment, ibreaks records is going to be transformed into three labels, each one of them dedicated to a more specific style; this is ibreaks Tech-funk (peak time-breaks); ibreaks: Funk (funk-breaks) and ibreaks: Bass (New school breaks). Big things are planned for the labels due very soon. I'm also kicking off another little baby called Sold Out Breakz... Basically there's too much good stuff on the plate to keep it there or simply not release it.

Your first official mix CD is primed and ready to

drop and it reads like and who's who in Breakbeat. Was it a struggle witting down the tracks that would go on the mix and which is your personal favourite cut?

Well, the production of this CD has been a real pleasure. Basically the CD compiles the first year and a half of life for the label, featuring some past, exclusive and forthcoming tracks. After getting everything ready and listening to it, I just can't stop smiling... as the title says, "So Far, So Good". It's one of those CD's that you can play one time and another without getting bored of it. It has everything... I couldn't be happier with it.

What can we expect from you in the future?

You can hold tight now... I think I just managed to sort my life out in a way in which I've finally found a bit more time to do what I really came here to do; music production. So far I haven't been able to work in this side of things as much as I wished - just being able to put a couple of my own tracks out a year, but this is going to change in 2007. I'm ready to challenge the breaks production industry.

What's your take on the current Breakbeat scene? I think it's not as healthy as it should be.

Unfortunately I see that there are too many people just trying to imitate other people, which is not really bringing much new stuff to the scene. I've been hearing "the same track" one time and another for the last year and a half. Thank God, there are some good exceptions and young producers that are really bringing new sounds to it... I guess this is basically a critic to the big names from old times... I think they're either too old, or they got too lazy... it's time for new blood now.





threads

Sophie wears Sir Benni Miles Laguna Tank Top & Cotton Twill Khaki Jacket.



threads

Alix wears Sir Benni Miles Poly Suede Black Jacket, Baby Blue Polo Shirt & Loose Fit Blue Jeans.

Models: Alix Perez & Sophie Shepherd

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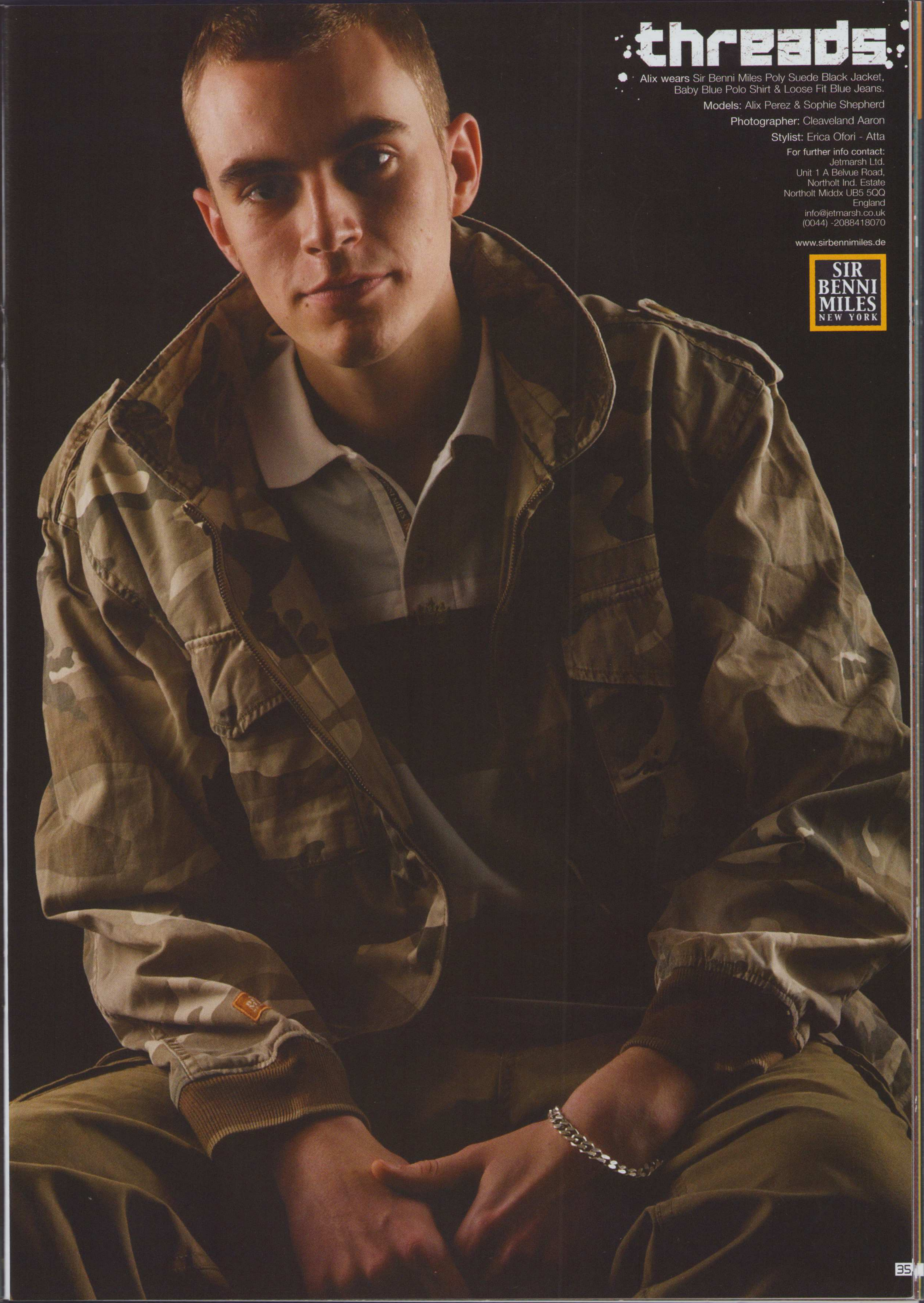
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**SIR
BENNI
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NEW YORK**



words: Fabio Scianna

navigator

Against All Odds

"I need another Mo Fire... actually bruv, BIGGER than Mo Fire! - When you got Grooverider phoning you up saying, 'yeah Navi, you know what yeah bruv, that ting there, that likkle ting...' MC Navigator erupts with laughter as he impersonates the mighty Grooverider's reaction to Rawhill Cru & MC Navigator's 2003 top twenty hit, Mo Fire, "When I had Rider phoning me up and saying that, I was like, right... I've arrived!" 90% of people reading this will know who MC Navigator is because of Mo Fire - the Ragga fuelled Jungle anthem that topped the charts on an independent label with next to no mainstream backing in 2003. "I'd been wanting to get a jungle hit for ten years, hollering at so many producers, but it just never happened. There's gonna be more though... a lot more!"

Hold up though, I need to take a step back in time here because, like Navigator says in his chapter, The Evolution of the MC, from the book All Crews, Journey's through Jungle/ Drum & Bass culture, "Innovative music reminds us that we have to remember where we came from, to know where we are and where we're going in the future."

So, what is MC Navigator's story? Well, Navigator was just a raver back in 1991 when Lenny De Ice dropped arguably the first ever Jungle tune, We Are IE. By '93 he was spitting his Ragga lyrics on the legendary Kool FM. Navigator, Five-O, Moose, Det and the Ragga Twins were Jungle superstars! Kool FM's third birthday bash at The London Astoria in '94 caused a road block with people queuing from Centrepont back to Denmark Street; you could have filled the Astoria five times that night! Jungle Fever, Desert Storm, Roast... Navigator was on the line up; standard. Then there was the classic Jungle documentary, A London Something Dis, featuring MC Navigator, Five-O, Moose & DJ Ron, and suddenly they're celebrities!

"I feel like Jungle/ Drum 'n' Bass royalty; not putting myself above anybody, but I feel as though there's a set of people that were there at that beginning and I

feel like I'm part of the fabric of this music." Navi reminisces about them days gone by and you cannot argue with that statement, full stop. Unfortunately, after the cull of Ragga Jungle in '95-'96, due to the undesirables now attracted to the music, Navigator found himself out in the cold. Jungle couldn't find a venue and no one wanted to work with a Ragga MC! But, after working Radio 1's, One in the Jungle Show, and then touring with The Freestylers and Asian Dub Foundation amongst others, Navigator returned to the scene in 2003 with the Rawhill Cru and finally got some payback with Mo Fire!

His last real interview was three years ago and that's why I'm here on a Sunday night, two days before deadline at a Starbucks coffee house in Heathrow Airport to meet MC Navigator, who's just returned from Zurich. "I haven't done a proper interview for three years, but that's self imposed. I didn't feel I was working on anything I was ready to talk about yet... so I didn't wanna come and sit down in front of people going... 'Yeah man, I'm working on an album and doing this and that...' until I had something concrete because, in my experience, people often let you down."

"I was glad to get Mo Fire, but we (Rawhill Cru) had a whole album of stuff which never came out, which was demoralising because we'd spent two to three years working on it. But you can't keep a good man down", Navi smiles, "once you have a firm belief inside yourself that says, 'I'm gonna make this happen!', then you're gonna make it happen! So I went back to basics, approached Roni Size and we did a track for his Return To V album called, Gimme The Reason, which truly inspired me..." Navi confidently rolls straight into an impromptu rendition of the tracks hook... "You gimme the reason to start the fire, whatever the season it's gotta be what it should be, and this is the meaning of heart's desire; to follow your feelings and make it be what you want it to be..."

From here, Navigator went to work for three months with the Full Cycle Crew; Roni, Krust, Clipz, Die and D Product, "I've taken all the tracks which Roni has kind-

ly given me and, since January, I've been working on mixing them down again, taking out vocals I wasn't feeling, working on new ideas and getting other producers in. The album is pencilled in for early next year and it's entitled, Against All Odds, Power Moves Volume One, because I feel as though it's been a hard struggle to get this album together - three years!"

I sit in front of a changed man with the build of a middle weight boxer. In the last year, MC Navigator has completely changed himself; studied his blood type and discovered his food allergies. He now trains daily, boxing and sparring, and is meticulous about what he eats. "It's like putting the wrong petrol in a car; I can't eat dairy, gluten, wheat, flour, no pasta, no bread, and NO SPIRITS - NO BRANDY!... when I found that out, I was like, 'OH MY GOD! I love Brandy, what am I supposed to drink?!', but that's become a once in a while thing for me now." Navi explains the benefits of his new regime, "It changes your lifestyle, your mind set, your outlook, increases your energy levels and makes you more focused."

The scene has been both kind and cruel to MC Navigator, but 2003 was his biggest year yet and, with the resurgence of the Ragga fuelled Jungle movement, things can only get better, "I love this, I've been doing it a long time, but I love it and, like Kenny Ken said, 'If I stay true to the music, the music will stay true to me!' People don't understand; they come along, make one track, do one party and think they're big now! They don't know the work that goes into selling records, doing gigs, marketing, promoting... energy, commitment, grit, determination" Navi explains, "that's what defines the longevity of an artist! I feel unstoppable right now and I know when I drop this album it's gonna empower my movement and empower me as an artist; it's a new beginning. What the mind of man can conceive and believe, the mind of man can achieve!"

Watch out for the forthcoming Navigator album 'Against All Odds, Power Moves Volume 1' out soon!



dj mk

From Here To Dubai

words: Jesse Keene

There are not many people in UK Hip Hop that truly capture a balance between the music they create and promote. MK does just that by heavily promoting UK and US Hip Hop alike. Originally breaking through alongside Westwood back in the days of the Capital Rap Show, he has since gone on to work with artists including Roots Manuva, Skinny Man and Task Force, amongst a literally never ending list. Playing DJ sets around the world has also become a weekly occurrence. It's just as likely for him to be playing in Islington as it is in Rome or Dubai, not to mention his weekly Kiss FM show.

Needless to say, he also has a hand in releasing some truly heavy mix tapes, like the "Bangers & Mash" series, as well as his new LP, "Above Board". Considering we like to feel we have our fingers on the pulse, we decided we had to cover this hard working individual in one way or another, but a direct interview was never going to cut it, so what you are about to digest is a somewhat off kilter guide to a week in MK's life. Read on...

POSTCARD FROM DUBAI

"After a seven-hour flight I landed in Dubai and it's 32 degrees. I got picked up in a don car and was driven to one of the best five star hotels in the World, called the Jumeirah Beach Hotel. I basically did not spend a penny and got treated like a king for three days. The food was amazing, you get your own private beach and you could also get anything from a pack of fags to a three course meal 24/7 by calling room service. The gig itself was at this club called The Apartment and it seemed as if they just let beautiful people into that place. I was able to play straight up Hip Hop, but it's Dubai, so they weren't really asking me to play stuff like Group Home or Mobb Deep. Having said that, I was still able to take it wherever I wanted to. I was dropping everything from cutting up two copies of the Clash and "Rock The Kasbah" through to James Brown. It was anything goes and that made it a really sick night. They are well up on their music out there. I even got the chance to drop some UK stuff as well. They were really feeling Mr. 2Tibs' "Keep It Movin", which, at 125 bpm, is fucking fast, but it smashed the place. They went crazy for it. I also played London Posse's "Money Mad" and "Pass Me The

Rizzla" by Sway, and a bit of Roots Manuva."

"It all went down a storm. In fact, after the night was done, they made me one of the residents, so I'm going out there every three months now. But it's a mad place in general. When I got picked up, the driver took me past that collection of man-made islands constructed to look like the world. That's mad! It's just some next level billionaire type shit. It's huge. I was there for four days and three nights and I could really get used to living that lifestyle. I'd like to big up Avtar, who was the promoter, and also Urban Education and Smooth Groove, who were behind it all. It was possibly the best place I have played so far in my career and I can't wait to get back over there and rock it again."

THURSDAY NIGHT KISS FM SHOW

So, he's back in the UK and at 9:45pm we arrived at the Kiss FM studios, located just off Oxford St in the rather grand Emap building, which is also host to magazines such as FHM, so I knew this was going to be an interesting place. After a swift security check, it was up to where MK was live in the mix on his radio show. The office was big with studio booths off to the side. As we entered the suite, MK was surrounded by PCs, microphones, 1200s and a CD deck, and, believe me, the man was hard at work spinning the tunes. What strikes you most is how on point this guy is. From dropping the beats, to hosting, through to organising when the adverts drop, it all went down with military-like precision. Everything from America's finest Nas to UK hot shot Klashnekoff thundered through the speakers, with MK covering all the Hip Hop genres to offer during his show. Also passing through that night for a live freestyle set and a brief chat was Brighton based MC and producer, Smasher, giving us the chance to see MK switch up into interviewer mode. Here's a little snippet of what went down...

MK: Alright bruv

Smasher: What's good MK?

MK: Yeah, I saw you the other day!

Smasher: Yeah man, down in Brighton. We down there doing a little something...

MK: (laughter) Yeah, we can't really talk about that on air, but listen, what's going on man? The last time you stepped in the studio was about eight

months ago.

Smasher: Yeah man, well I've just been working on my mix tape, "Everything Happens For A Reason", so I've just been hibernating in the studio, you know? Just locked away.

MK: You know that's the one I'll give to you when I bump into you or anyone in your crew for that matter; you're on it man! Always on the grind...

Smasher: I don't know how to explain it, but this is how we're living man; every day up in the studio. Gotta big up Louis White in the place. You know me and him are just grinding it together you know? Knocking out the beats and working with a whole lot of different artists and stuff, but at the moment it's all about the mix tape.

MK: So let's big up the mix tape and talk a little about it. So the title, "Everything Happens For A Reason"?

Smasher: That's right, self-explanatory, you know what I mean? Just that certain things fall in place for me, like even this whole journey on a spiritual level, it's just like next level stuff...

They go on to discuss the production side of Smasher's music, then drop into some exclusive tracks, followed by a freestyle, which again is spontaneous and gives the show that real live edge. Also, by this point the studio was starting to get filled up with people from Smasher's crew, down to journalistic types like myself. The clock eventually reached 11pm and it was time to come off the air. It seemed like a short time that we had been there, but on all accounts it had been well over an hour. Although in the past I have been privy to seeing the workings of pirate stations and illegal broadcasts, you could not fault the professionalism of the people involved in the show. From MK to his producer and the live acts, it all went down like clockwork, and the opportunity to do a show on a big mainstream radio station is certainly something up and coming DJs should aspire to as it would be an amazing experience and a whole lot of fun, not to mention you get the chance to broadcast your music to the world. It also felt like a fitting end to a busy week, which was going to continue with MK jetting off to Rome and then to Norway, but that would be another story altogether!



On Tour With EPOC

On Tour With EPOC

words: Jordan V

When I was first asked to go on tour with the two (wo)man Drum 'n' Bass act that is Epoc Live, as their resident DJ, I naturally jumped at the chance. The thought of being hailed before an audience of screaming girls and jealous, hating males got me right up for it. Being chauffeured from five star hotels to some of the country's most famous arenas, groupies waiting outside my exclusive dressing room held back by four guards the size of the building, some of the finest Italian Champagne to sip and toned buttocks to autograph, turned me right on.

But no! Not a limo in site, but the prospect of sharing a Ford Transit by day and squat by night with Nick (Drummer), Maria, (Vocalist) and Roger (Sound Engineer). Ah well - got to start somewhere.

Epoc have been honing and crafting their raw, up-in-your-face sound and show for the best part of three years, and are getting close to a show worthy of some of the most popular venues in the country. Nick, on drums and vocals, is the brains behind the operation and Maria, on keys and vocals, is the energy, heart and focal point of the show. If the show was a car he'd be the wheels moving and steering it and she'd be the battery and petrol, keeping the car going and running smoothly.

First stop - Manchester for PLATOON at CLUB NORTH. All full of beans and bursting with enthusiasm, this was the perfect gig to begin the tour, with the ravers well and truly warmed up by resident DJs, Real D and Alex Da Kid. The most important thing with the tour was to get off to a good start, as we all had belief in what we were doing. The early crowd was there to greet myself as I began with a little thing from Heist.

By the time Epoc were warming up (I can always tell, as Nick will start drumming in time to the beat of the track I'm playing), the crowd was well and truly ready to go.

The 2nd stop on the tour was just outside London, at a club in HITCHIN, CLUB 85. Having just got off

a plane from Czech Republic at 19:17, after playing with Moving Fusion and Monster Brown and with no directions (or sleep), this was something I knew I would struggle with. Not the greatest sound set up for either the band or myself, but nevertheless the well mixed crowd (and I mean that; we're talking ages from 15 - 50), seemed to get down to the powerful vocals of Maria, as she belted out favourites, 'Tongue Sharpener' and 'Fill The Gap'.

My inexperience to this sort of escapade was left fully exposed when I stupidly thought I'd be able to take my dirty draws and boarding luggage stickers and get on the last train to Kings Cross. Uh huh. 01:30 and I'm told we're boarding the tour bus to hit the M something to go to Lancaster. Grrrrrr!

Three hours, several Red Bulls (we really should have looked into getting some sort of sponsorship from them) and some window prints on faces later, we're greeted by Ben, promoter of KINETIC; a small, intimate and cosy venue with a local loyal Sunday attendance. Resident DJs warmed up before the main act took to the spotlight. Dropping 'Chemical', Nick and Maria had the small but lively Northwest crowd active till the late hours of the Sunday night.

Next stop - Edinburgh. We were booked in to do a radio show on a local Uni station, FRESH AIR. Something a bit different, but just as important and also a chance to give daytime listeners a sample of what to expect the following night. And what a night - without doubt, the gig of the tour. It was standard procedure for the Epoc guys to arrive an hour or so before a gig in order to do sound checks and generally set up equipment. As we wandered into the venue, don't ask me why, but I just had a really good feeling about the night. Maybe it was because of the fact that the night was completely free and promoter of SPLIT, Pyz, explained that they have only ever not filled the venue once. True to his word, within two hours the place was full. An hour later and the door had to be shut.

Now I want you to imagine being locked in your bathroom with 7 Valve bassbins, being punched

from wall to wall by Mike Tyson and Evander Holyfield, wearing a straight jacket. Then you might have an idea of how bruising this system actually was. Maria warmed up the rammed crowd with a brief greeting, before the kick and snare came in with 'Monster Step' to begin the set. The Scottish crowd were definitely having it, with a consistent full crowd throughout.

Next was another small, intimate venue, this time in the centre of Cardiff. As we walk into BUFFALO BAR, we were at first a little swayed at how swanky the venue seemed, but nevertheless it just turned out to be a good old fashioned shake down, with two local and tight mixing DJs warming up the first few hours with a selection including bits from Logistics and Marky. This gig left me with the feeling that playing at venues like these is where many careers begin. Small, up-in-your-face type crowds who may be getting something from the act or DJ they may not have had before.

From there, we headed to Manchester to do another radio show on Unity radio, to a small community of young, vibrant, Manchurians.

Epoc, still had another three weeks of touring the country, but I'd had enough and needed my bath, bed and corn beef. For me, the final leg of the tour was in High Wycombe Uni, at Epoc resident night, FIRE. Numbers slowly trickled in the door to fill the venue. Beginning with 'Snare Cracker', Epoc had their hometown crowd in hysterics before they'd mixed into their second track.

Epoc are not trying to pioneer anything or change the world with their act, just push their enthusiasm and musical energies onto the Drum 'n' Bass world. What they do is not groundbreaking or original, but done with meticulous preparation and done well. Epoc made many fans and friends along the way, who, I'm sure, all recommend the show.

Watch out for the Epoc DVD, 'Doing It Live'. For more info or bookings check: www.epoclive.co.uk or www.myspace.com/epoclive





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words: Ollie Stoller

mutt Proving He's a Big Dog

Over the past couple of years 25 year old Canadian producer Sean Roman aka Mutt has launched himself onto the scene in a big way and is winning over both industry heads and ravers alike with a string of top notch releases. ATM thought it was about time to catch up with one of the scenes hottest new talents to find out a bit more about his roots, what his plans are for the future, and where he got that name from...

Mutt hails from Toronto in Canada which is one of the major cities outside of the UK to have taken the Jungle D'n'B movement to their hearts since the scenes very inception. Mutt's first foray into the world of music was playing the guitar and piano, and it has been only within the last five years that he has actually started to make electronic music himself, "I first heard Drum 'n' Bass on college radio when I was like 13. They had a radio show called Renegade Airwaves that cantered around Drum 'n' Bass." Mutt goes on to add, "Then I started going to raves when I was about 16. It was a very big thing in Toronto at that time."

With Toronto having such a rich Dance history, with a rave scene that at one time rivalled London's in terms of the scale of the parties held there, ATM asked Mutt his thoughts on what the scene is like in Toronto at the moment. He reveals candidly, "At the moment events are smaller then they've ever been." However there is hope for the future as, Mutt points out that, "It's still quite a strong community with guys like Frankie Gunns and Saigon throwing events. We also have many artists here that are doing their own thing internationally. Guys like Visionary, Gremlinz, Profane, 0=0, Outlook and Stranjah have all had records signed by UK labels."

Anyone who has heard one of Mutt's recent productions will testify that he prefers to innovate rather then imitate other artists. A reason for this is perhaps due to the many influences that Mutt draws his inspiration from, "A lot of my influences come from music other than Drum 'n' Bass, namely Hip Hop and Deep House. I tend to like music that is rooted in classic Funk and Soul, but there are certain Drum 'n' Bass producers that always seem to impress and influence me. Guys like Calibre, D Bridge, Illogic & Raf, and Fracture & Neptune are

good examples of Drum 'n' Bass I appreciate." Mutt is also living proof that the passion and drive to come up with exciting new ideas is more important than a vast theoretical and technical knowledge, "In terms of knowledge of live instrumentation, I know how to play really basic guitar and really basic piano, but that's about it. In terms of music theory I have the basic concepts down, but I'm learning more everyday."

Mutt may be a new name to a lot of people in the UK but the Canadian producer has been on a roll over the past couple of years, producing a number of tracks that have garnered support from some of the scenes most respected figureheads. Mutt explains how he got his break in the scene, "I have to give props to Goldie and Chris at Metalheadz. They were really the first ones to take notice of my music, and by Goldie recognizing my music as good, a lot of other labels and artists took notice as well. Also it helped that DJs like Fabio, Flight and Bailey took a chance and played my music."

'Hot Lick Squeeze (R.I.P. J Dilla)' is one of the biggest tunes in the scene at the moment and is causing some serious damage to dancefloors wherever it's played. As is evident from the title, the track pays homage to the late legendary Hip Hop producer J Dilla, as Mutt explains, "I made that track a couple days after Jay Dee passed away. I dedicated it to him because he is probably one of the biggest influences on my music, and how I view music in general." Mutt goes on to say, "With that track I came from the perspective of a Hip Hop producer more so than a Drum 'n' Bass producer. I tried to flip the samples in a way that Jay Dee would, not just straight looping, but really chopping a sample up and making something new out of something old. I let a big chunk of the source track play in the breakdown so listeners can see the difference between the original and what I did to it. People seem to like the breakdown of that tune, so it worked out well."

'Hot Lick Squeeze' has just come out on Fabio's legendary Creative Source label. Mutt explains how it got signed, "Fabio was the first person I sent the tune to and he was really into it. At that point I had

already done a 12" for Creative Source featuring 'Sin City' and 'Sickness'. That 12" was more of a leftfield thing and I don't think a lot of people got it, and I had a feeling that 'Hot Lick Squeeze' was more of a dancefloor tune, so I wanted it to come out on Creative Source to show audiences that I can also come from a dancefloor angle as well." When asked about his relationship with Fabio, Mutt enthuses, "Fabio has never been anything but supportive and I really respect his musical vision for Creative Source because he only puts out what he likes regardless of whether it's a dancefloor tune or not. I very much respect him for that."

Mutt's recent releases have showcased his abilities as a producer and he has proved that he is someone who is not afraid to try something different. This versatility means that he is not intending to limit himself by producing only one genre of music, "I've been making Deep House and Hip Hop for various other projects. Also I want to start doing music for films and commercials. I hope to get some of my House signed to some labels later this year," he states enthusiastically.

Back on the Drum 'n' Bass front, Mutt is as busy as ever as he looks to further establish himself in the scene, "Currently I have tunes out on Creative Source (Hot Lick Squeeze b/w Just That Kind Of), Renegade Recordings (The Scarborough EP), and 31 Records (Incredible)." Mutt goes on to reveal, "In terms of forthcoming releases, I have tracks coming out on Spearhead, Nu Directions, and collabs in the works with Redeyes and Perpetuum. I am also in talks with Renegade Recordings about doing an album featuring some guest vocalists as well as some downtempo tunes."

Finally, I felt I couldn't end the interview without asking that question: why the name Mutt? "Well, it's a reference to my mixed descent as I am part Filipino, part Native and part French Canadian, so I am literally a mutt. I remember once when Clayton (TOV label head) was down in Toronto, he asked me why I ever picked that alias!"

Check rolldabeats.com/artist/mutt for Mutt's full discography. For other info and bookings check myspace.com/muttdnb.



roving



Causing Plenty...

Friction:

Causing Plenty...

words: Jordan V. pics: Zen Inoya

Life is about being an all rounder and unfortunately there aren't too many of them left in Drum 'n' Bass that can claim to be that. However DJ Friction is one of the many pretenders, he's doing a bloody good impersonation. DJing, producer, A&R, touring, running a label and a sharp tongue, which has got him into trouble before, makes him the Brighton's 'up front' pier...

One of the most talented whilst outspoken DJs on the circuit at the moment, has been a busy boy over the last couple of years. We managed to track him down; a little worse for wear after trying to keep up the alcohol intake with the fathers of his son's friend's football pals the night before. With many things to cover, we let Shogun Audio's head honcho let rip on all of them...

FRICION ON THE NEXT LEVEL 2 CD AND DJING
It's kind of flowing like a series. I did the first one for Valve and I spoke Karl (Dillinja) and just said that 'I was trying to push my name and profile and wanted to put the second one out on my own label. I've got a very easy-going relationship with the guys. If I make a banger, I'll send it to them and they can put it out. They were like 'cool, go for it'.

So I moved the mix CD onto Shogun. Cos I'm in the studio less and less now, I don't get the chance to write an artist album, so this was really cool for me. I started mixing it and then decided to do a double CD, because there were just too many good tunes out there I wanted to include. I've spent the last year or so signing a lot of tunes and I wanted to get as many of the right one's on the mix as possible and get the Shogun vibe across.

My heart lies in Soulful music and it's a fine line between party music and the Soul stuff and I try as best as I can, to show that in my sets. It's very frustrating only playing an hour, because I always wanna go that little bit deeper, but at 2am coming on after Mampi Swift, they're at that buzz and you have to maintain that buzz to keep the party alive. But I'm constantly on at my agent to get more bookings that are longer than an hour. And it's not a money thing, I know all promoters can't pay big wages, I just wanna play. Grace is a night, where I always look forward to playing, cos I know the crowd there know their music and I can really go in and play everything that's good and different. We need more of that. It may sound a bit hypocritical, but it does become too much of a competition; it's like points out of 10 for who can smash it the most and that's not really good. This music comes from the Soulful melodies, the Jungle days and it's now who can create the biggest frenzy in town.

I remember the days when you'd smash it from drawing a tune. You don't really draw a tune anymore; not unless you're at a Swerve or Grace, one of the heads clubs. Those sorts of clubs you hear a tune and are like 'Fuck off, that's a tune'. Now it's got to be a big mix or something, you know. And people may think, 'what's he talking about?' cos I do the high tempo mixing and 3 desk thing, but I just do what comes naturally and what's needed to tear up a club.

I know many other DJs have said it but we really need

to be playing longer sets. I've got my night starting in Feb and I'm always gonna play longer sets and I wanna do it so eventually I can cut it down to a couple of guests. Marky does it now with his night and people don't realise how important that night is. It allows you to go on a journey and I do think that there are only a select few DJs that can pull it off. I don't think my name is at that stage yet. I've decided that I'm not gonna be playing in London as much, cos everyone's got it on a plate; they're too spoilt. They can step outside their door any day of the week and see a big name DJ play. And I think it's a case of filtering it, playing less, but for longer. If I play for longer I can do the smash up bits, but I can also drop tunes and let people hear the music. The promoters are gonna wanna pack 9,10 DJs on the bill, cos that's what fill clubs, but they need to understand that, that's part of the problem, cos everyone is competing for the biggest line up. But from what I see club culture over all is healthy. Everywhere I play seems busy, so from what I see it's all good.

FRICION ON HIS MUSICAL INTRODUCTION
K Tee and Stakka are two of my best mates who I've known for ages and cos we all came from Brighton, so we just started making tunes together. Nu Balance wasn't quite as far down the line as us at that stage, and then I got brought in with the Under Fire crew. Stakka was very helpful, as he showed me a lot about engineering. I think I've got where I am through my DJing, but some of the tunes I've made have definitely pushed me along the way. I'm the first to admit, that my production career is a bit scatty and inconsistent. I've made some hits, but then looking back I listen to some of my releases and I'm like, 'man, why did I do it like that?'. But my tunes have helped me and it's because of those guys. Stakka engineered my first tune, which Clayton signed for TOV and then I got my first booking there and snowballed from there.

When I look back at my career so far, it's mad, cos I think of the work I've had to put in and people always ask me 'how do I do this?' and 'what do I have to do here?' and I just tell them, you have to be prepared to work bloody hard and commit your life to this, cos that's what I've done. It's a very hard industry to break into. I had to step out of the scene, cos I was having my son and realised that I wasn't making a living from this, but my love for the music, forced me to give it one more go. But it was good for me. After the few early releases, I picked up a couple of awards and it just picked up from there.

I do wish more DJs would break through, because of their DJing, cos I hear some DJs and I'm like 'come on', they can't even put a mix together and it's a shame it's come to this stage where people are having to make tunes to get bookings. I know so many unknown DJs, in Brighton alone, who know their stuff and just know how to blend, what works and what doesn't. But they're never gonna break through unless they make an anthem, and it's a shame. And I know I have Alix (Perez) and Spectrasoul on the label and they wanna DJ, but they can; they're competent DJs. People need to remember DJing is an art, but hey everyone has to eat.

FRICION ON ALIX PEREZ

I've been on him for about a year now. Sabre sent me a tune they did together, called 'Solitary Native' and I was like 'yeah man' and I heard a few other things from him and was very impressed. So we had a few meetings to discuss what we can do. It's not an exclusive thing, but the thing with Alix is he's been supported by so many people, none less than Fabio. So I was like 'I wanna sign you to my label', but I wouldn't block Fabio from putting out something if he wanted to. So Alix will give him the odd tune. He's a Shogun artist, but he's making so much at the moment, I can't put it all out anyway.

I have unbelievable respect for Fabio. I remember raving to Fabio 12 years ago and to think now he's a colleague and peer, it's important that I show that level of respect, so I would never disrespect him by saying 'no, Alix is my artist, you can't have any tunes'. Shogun will get first pick of his tunes and we're leading up to an album in the future. I think he's gonna be very big. He's got the art of a getting a sample or a hook and rolling it out, which really good. He's production is getting better as well; he's keen and has a really good attitude.

I'm also watching Icicle, he's bad man, I'm grooming Spectrasoul too, and they'll be a good asset to Shogun. It's all music that I like and would play. It's not a money thing, the label is my baby, I don't have to make money from this, it's just about putting some good music out there.

I think there's a sense of paranoia amongst some top artists and instead of embracing talent, are threatened by it. Some artists really love the idea of bringing others in and keeping things moving. And then you have some who just aren't interested and there's no love for the underdog and up-and-coming. There have been some people who have been fantastic with me. Swift is now one of my best mates and he's seen me come through. I used to be that boy from Brighton, who'd go up to his studio and sit in the corner and then go on the road with him to gigs. He could be funny about that, but he's cool and glad to see me rising. Grooverider is another one, nothing but love.

But they'll always be haters and artists trying to hold back talent, for their own selfish motives. But the people who are at the top and stay there aren't there from luck, they're there for a reason. Bryan G is another one. When I used to go out, you knew Bryan G, out of everyone would draw the fuck out of anyone else and he has done for the last 10 years, whilst bringing through the most mans. That's why he is where he is.

FRICION ON DIGITAL CULTURE

People probably think I have some CDs bashing agenda. Although people class me as the new school generation, I have an old school mentality. When I first started going out in 94/95, I'd do so to hear the newest dubplates. So all I know from Jungle/Drum 'n' Bass is dubplates, who drew the coldest tune, who was the tightest mixer. I know that technology is evolving and whatever, but the reason I'm so passionate about it, is because we are the only genre of music



Consistent

doing relatively well with vinyl sales. And what baffles me is that we don't think that's amazing, cos I do. That's why we're different from the House, Breaks and Techno scenes, because we've managed to preserve the foundation of the music. I love the whole feel of vinyl; I love getting excited when I get my dubs back from the cutting house.

And with CDs it's just not the same. We have a CDJ at the studio, when I wanna listen to a track I've just been sent through AIM. I just think we're losing one of the things that make our scene special. I see DJing as an artform and I just don't see it being as interesting seeing someone up there with two CDs in their hands. The attitude to have is if you have the vinyl then play the vinyl. And yeah, if you're not playing out every week and charging stupid money like we do, then it is expensive to cut 10 plates. It's the top DJs that are trying to sell their music in vinyl format, who should really be playing records.

The problem is, we're now in 2006 and I am the minority. People say we're miles behind every other scene, it's like me playing a Beta Max instead of a DVD. But there's just something special about a piece of vinyl. You might get a tune sent to you through AIM (instant messenger) and wanna play it that night and to be honest I may do that. The problem comes when you see someone you have lots of respect for doing it. But that's the thing I have to remember, everyone has to do what they have to do and I would never disrespect any of my peers by pushing my views onto them. What does anger me and is wrong when you see a DJ turn up with a CD wallet and throw in a couple of CDs and not even match the pitch control, cos they're already timed. You're just making DJing a way to make paper and I'm passionate about this DJing business.

I am a vinyl junkie, but I'm not gonna criticise those guys who do play CDs, cos they're the foundation of the scene and it's their business. It does upset me, but hey, You're selling vinyl and happy to make money from it, but not prepared to promote it; it's a case of putting in, to get out. And it's getting to the point now where promoters are picking up on it, cos they prioritise the CDs in the middle with the record decks on the outside. I arrived at one party and the decks weren't even set up. One deck was still packed up in the box and there were just two CDs and a mixer. It was a joke.

FRICION ON ANDY C...

My thing is I wanna be the best DJ and wheather there is a rivalry between us... I don't know. We get on fine (said with a rye smile). Competition is all good though. People compare us, yeah we do the quick mixing thing, but people need to remember that the first per-

son to do that style of mixing was Randal. Me, Swift and I'm sure Andy, although I don't know him very well, will say the same. I used to go out and it was Randal that inspired me to mix like that, blending the basslines. But me and Swift don't look alike and neither do me and Randal, so comparisons are gonna be made with me and Andy. I don't even think our selections are even similar. I think when I first came through, I got caught up with trying to smash it and be liked, but I wasn't really being me. The top 10 thing isn't really me. So the last 2 or 3 years I've gone back to being me and I think it's showing in selection.

At the end of the day people like comparing people in anything in life. When Ryan Giggs came through, he was the new George Best, so it's part of life. And when I first broke through people were saying 'oh, have you heard this guy Friction, he's the new Andy C'. And maybe if I was Andy I would have been a pissed off. 'Who the fuck is this guy?' but I've never said that, I'm just doing my thing. We're not best mates, but there's no beef there either.

FRICION ON SHOGUN...

We've basically lined up 12" for the rest of the year. Alix is gonna kick it off with 'Down The Line' and then it's 12" for the rest of the year, an EP from Alix later in the year. We've got a 'Next Level Tour' towards the end of the year, cos the response was phenomenal from the last one. I was really pleased with 2006, we had a couple of EPs and three 12", which were really well received. The way it's looking, we're gonna have to put out a 12 a month. We've got a Klute thing coming and the 'Back To Roots' remixes, Marcus (Intalex) has remixed 'Faceless', which has been the fucking bane of my life. I'm trying to hold it down and it's just not happening. We've got a track from Break, which is absolutely disgusting. Break is someone I'm really glad to be getting stuff from. A Spirit 12 is coming and it's one of the best tracks I've heard from him in a lot time. I'm just putting out B-line tunes.

FRICION ON BEING THE NEW KING OF D&B

The thing with me is that I'm not cocky, but I'm the sort of person who wants to be the best at whatever I do, I like being successful and if I'm gonna take part I wanna win. My little boy has just started playing football and I'm terrible with him. My girl's like 'you need to go easy on him he's only seven' and I'm like 'he should be working hard and tracking back and marking number 11'. It's just how I am. So yeah, I wanna be the top dog and yeah I'm sure it ruffles a few feathers, but we're here to do our thing.

FRICION ON THE SCENE.

I think there is some amazing music being produced at

the moment, but I do think that of recent years we lost the Soul in our music. There was that 97/98 period when Bad Company were coming through and Ed Rush & Optical were smashing it. But their music wasn't just smashing it and well produced, it still had the Soul in it. I think a lot people got caught up in copying them and were making a lot of banging tunes, that were well produced, but had no Soul. It's a similar thing with Pendulum now. I think they've done a lot of amazing things for Drum 'n' Bass, but through no fault of their own, they've got many producers trying to copy them, but not doing it as well.

And that's why it's so refreshing to see someone like Alix coming through, because people are saying that he's putting the Soul back into D'n'B, which is a big statement, but he is. He's not smashing it with big kicks or crunching basslines, he's rolling out a vibe, with a catchy hook and making some really nice, but dance friendly music and we need more producers like that. I may play at one of the bigger raves and smash it, but I'll always give 15 mins of something a bit deeper. Jungle was big because it drew influences from other forms of music, but the way we're going, we'll have no longevity, if we just make and play bangers.

FRICION ON SP

We've been friends for a few years now and we started working together now. He's been MCing for me for a while now and it's a well-oiled machine now. We know each other's game really well and that's why it can sound quite tight cos he knows me. We've done tours together, but also happy to sit out the One Nation one's I do, cos it's not really him. He more prefers to do my sets where he can go a bit deeper, rather than the rinse out. He's really grown as a person and MC; he's grown in confidence. Eksman's another MC I enjoy working with. You'll find us working together at more of the big raves, and he's great; very professional and good at what he does. But the tours are me and Stu (SP). He's terrible cos he'll be like 'fucking 'ell man, you gonna smash it for a full hour?' play this tune, play that tune.' And I'm like 'alright, alright.' He's like the fucking Selection Police - ah there you go SP, the Selection Police.

COMPETITION

Shogun Audio are giving away two pairs of tickets to the launch of Friction brand new night Shogun Audio, on Friday 16th February at The End featuring Friction (3 hours), Pendulum, Zinc, Shy Fx (Jungle set) Dynamite, SP and Verse and many more. All you have to do is answer this question...

Which MC will be touring with Friction this year?

Send answers to: editor@atm-mag.com or Editor, ATM Magazine, G1 Unit 121, The Old Truman Brewery, 91 Brick Lane, London, E1 6QL, UK

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LEADERS OF DA NEW SKOOL

In this issue of Leaders Of The Nu Skool, we're back to picking the cream of the crop of Drum 'n' Bass' next generation of hot music makers from Tokyo to Yorkshire. So what programs do you use then...?



STEPPA

Based? Leeds, West Yorkshire.

Biggest tunes so far? My debut solo release 'Can't Resist' on DJ Hazard's Radius Recordings.

How did you get into music? I was introduced to The Prodigy and their smash hit 'Charly' in 1991 at the age of nine under the heavy influence of older friends. My obsession for this style of music then progressed onto Drum 'n' Bass from the likes of Hype and Micky Finn when the Rave scene divided into individual genres but it wasn't until 1997 when I moved to Leeds aged fourteen that my music career kick-started when I worked alongside L-Double of BBC 1Xtra fame at his label Flex Recordings.

How long have you been producing music? Not long enough!

What inspires or influences you? Life, and everything it throws my way not to mention Drum 'n' Bass in general. **What track would you most like to have written?** Origin Unknown - Valley of the Shadows (Ram Records)

Who is your favourite DJ / Producer and why? The legendary DJ Hype is at the top of his game and a prime example that hard work does pay off.

Who has been the most supportive of your production

so far? Obviously Hazard and G Dub for their help and advice but Nicky Blackmarket for championing 'Can't Resist' in the clubs and Bailey on his 1Xtra radio show. And I'd also say Pascal who has now added me to the artist roster on his HighEQ DJ/MC Booking Agency.

What event would you most like to play at and why? Tru Playaz at Fabric because it's a world-renowned venue and Playaz is my favourite and the best Drum 'n' Bass night.

What's the best studio advice you've been given? Don't think...feel!

What's been the most memorable experience of your career so far? The day I found out what Drum 'n' Bass was.

What's next for you? My follow-up solo release 'Gangsta Boogie' is forthcoming on G Dub's new label Blueprint Recordings. I've been asked to remix 'Excalibur' by Ego Trippin, DJ Sly & MC Shaydee for Mickey Finn's new label Finn People. I have DJ bookings at Hysteria, Metropolis, Subdub and Transmission to name but a few. Also, watch out for my brand new website www.djsteppa.co.uk, but in the mean time for more information visit myspace.com/djsteppa.

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SPECTRASOUL

Based? Brighton.

Biggest tunes so far? There's the initial release on SGN:ltid which has been well received and is getting a good response, but our biggest tunes are yet to come. They include 'Ill Note Soul' b/w 'Cherry Smoke' forthcoming on Shogun early this year, and 'Live & Learn' b/w 'Blue State' forthcoming on Horizons around the same time.

How did you get into music? Jack: I was brought up in a musical family. My dad was a highly respected Jazz conga player and I spent most of my early years backstage with some big stars of the time. As I grew up I was introduced to music software and started to develop my own ideas. This eventually led me down the DJ route and so I started buying bundles of tunes every week.

Dave: My lifestyle has always revolved around music. Having been involved in the scene since the early '90s through event promotion, DJing and artist management, and it was a natural progression to move into production.

How long have you been producing music? We have been making music separately for well over 5 years, but together for almost a year now.

What inspires or influences you? We take inspiration from anything with a soulful and jazzy feel to it. Every one of our tracks represents a different mood or expression. With our music being mainly sample based, there is a clear and direct relationship between the music we listen to socially and the music we make in the studio. Also, listening to the latest tune from X producer can sometimes give us enough ideas to write maybe 2 or 3 tunes!

What track would you most like to have written? Jack: Adam F's 'Circles'; it's a perfect example of sample-based production. In fact any of the 'Colours' album. Dave: Massive Attack's 'Tear Drops' simply for its simplicity and yet emotive effect.

Who is your favourite DJ / Producer and why? We're both into many different DJs for many different reasons. Fabio for being the figurehead of deeper Drum 'n' Bass,

Friction for his energetic mixing and diverse selection, and John Peel for always pushing new music. If we had to name our favourite producer, it would have to be Calibre. No one can cut samples and create a vibe quite like him. His music never fails to amaze us.

Who has been the most supportive of your production so far? Friction has been really supportive of our music since day one and has played a major part in getting us to where we are today. Neil from Horizons has also showed faith in us from the early days. In terms of DJ support, people like Commix, Logistics, Friction, Rohan Bassbin, Alix Perez and Sabre have all been playing our beats.

What event would you most like to play at and why? Alix (Perez) recently came back from I Love Jungle in Paris looking rather tired. Despite that, he was saying it was the best party he's ever played at. He said there was a wicked vibe and loads of people bouncing off the walls. Sounds like the sort of place where we would fit right in.

What's the best studio advice you've been given? Less is more.

What's been the most memorable experience of your career so far? So far though we have just been enjoying the chance to play our music in clubs to a wider audience and on larger systems. Anytime that we get a good response from the crowd is a memorable experience.

What's next for you? We are working closely with Friction and we have another 12" due for release for Shogun early this year featuring 'Ill Note Soul' (as featured on Friction's 'Next Level 2' mix CD), which is getting a lot of love on the circuit right now, and 'Cherry Smoke'. 'What Has Begun' b/w 'Ricochet' on Crisis should be in your shops now while 'Live & Learn' b/w 'Blue State' on Horizons should be available shortly. Aside from the scheduled releases, we've got a big batch of tunes that we're just adding the final touches to, and they will hopefully see the light of day sometime this year. Check some of our new beats on myspace.com/spectrasoulsdnh.



ES9

Based? Tokyo, Japan

Biggest tunes so far? We started our own label O6S Records early this year and we've released two records so far, one is 'Free Your Mind' and the other 'Let It Go'. Artists like Andy C and Ed Rush have been playing the records and we have been receiving a lot of positive feedback.

How did you get into music? Yuuki lived in London during the '90s, while myself (DJ Aki) and Takeo lived in NYC during that time, yet we were all always connected with music in some way. We've all been in bands and always enjoyed clubbing but never really thought of music as a career. Our first big musical endeavour started when we first heard Drum 'n' Bass, and once we were all back together in Tokyo in 2000 we started off O6S.

How long have you been producing music? In terms of ES9, Takeo is the core producer. He has been producing for nine years and we started producing together in NYC.

What inspires or influences you? Our daily life in Tokyo. We get so many influences and get so much inspiration from the many events that happen to our daily lives. Apart from that, other music, no matter the genre, films, animation, games, etc.

What track would you most like to have written? Our first single and release on our O6S label 'Free Your Mind'.

Who is your favourite DJ / Producer and why? Getting to know people like Bad Company and DJ Marky were very big events for us. Our friendship with Bad Company started when we started our activity as ES9 here in Tokyo. They have been so supportive: they gave us advice on producing and many other things. From then we also got to know many other people and with whom we built relationships. The DJ whom most influences us is Andy C. When we saw him play at NYC he made a massive impact on us: we were struck by his set.

Who has been the most supportive of your production

so far? The people at Womb in Tokyo where we hold our O6S parties are a crew who have believed in us and supported us in developing the scene here in Japan, not to mention the people who listen to and support us and our music. We'd like to thank the artists from all over the world who have come over here to play at our parties with us and all the producers, DJs and promoters in Japan. Our next goal is to extend the scene in Asia, and getting contacted by many different people from all over the continent is a great motivation for us to go on.

What event would you most like to play at and why? Definitely at an event at The End or Fabric. Playing at those big venues in London would be a great experience and is one of our goals. We heard from people like Andy C and Grooverider that the scene in Eastern Europe - in countries like Russia, Serbia, Montenegro and Estonia - is growing bigger and bigger so we hope to visit those countries one day.

What's the best studio advice you've been given? One piece of advice that we took onboard was the technique of making your sound deeper by layering the drums and the bass. Also that putting good speakers in right position is essential.

What's been the most memorable experience of your career so far? It has to be playing at the Skolbeat festival in Sao Paulo in 2004. There was a great concentration of the heat, power and vibe from the 4000 people in attendance. That was an eye-opening experience.

What's next for you? We'd like to go complete our ES9 live audiovisual DVD project. The third single on O6S is due out in February and will be followed by a mix album. Another of our current projects is a joint collaboration with Sonic (who is currently residing in Tokyo) and his Space imprint, and we've also got a track called 'Accelerator' appearing on the 'Future Sound Of Tokyo' EP on Hospital.



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TK

Based? Sheffield.

Biggest tunes so far? 'My Trade' on Bingo and 'Hell's Angel' forthcoming on Detonate.

How did you get into music? I got into Dance music in the early nineties. I went out raving and partying a lot and progressed onto DJing and playing out in the clubs in about '95. That just evolved into dabbling in production and then some releases.

How long have you been producing music? On it full time since 2004, in and out of studios and music courses along the way.

What inspires or influences you? I get influences from all over from films and scores to old Soul, Funk, Hip Hop and Easy Listening. Going to a club and hearing a ton of fresh beats is always good to keep the fires burning, together with a little Stella wobble around the dancefloor.

What track would you most like to have written? 'Outer Space' by MIST never leaves my bag.

Who is your favourite DJ / Producer and why? I love catching Marky out in a club. He'll play totally across the board from Spirit to Makoto to G Dub to Break. Obviously there's the added bonus of watching him cut some mean shapes.

Who has been the most supportive of your production

so far? Zinc picked up on me really early on. Marky, Bryan G, Roni Size, Fabio, Flight and L Double have all been kind enough to bust some of my beats on the regular since.

What event would you most like to play at and why? I'd love to get out to some foreign lands more and see Drum 'n' Bass from a different angle. Russia, Brazil or Japan would be amazing.

What's the best studio advice you've been given? Get good samples to work with. The tracks I've rolled out the smoothest have always come from a strong sample to start with.

What's been the most memorable experience of your career so far? Seeing and hearing Zinc drop 'My Trade' for the first time and it getting a reload. Beats anything I had experienced before behind the decks hands down. Hearing one of my tunes on Fabio's show for the first time was pretty sweet too.

What's next for you? I've got a 12" coming on Detonate's new label. I'm really happy with it as we've just changed the flip to a new track called 'Stone Love' alongside the long overdue 'Hell's Angel'. Both have had wicked support so far so it should make for one of my strongest releases so far. Also look out for material on TOV, Renegade, Liquid V and Nu Directions.



THEORY

Based? The Midlands.

Biggest tunes so far? 'Conquering Lion' on Function, 'Command & Conquer' and 'Krakatoa' co-produced with Dr. Know on 13 Music.

How did you get into music? As far back as I can remember I've been into music. I have a photo somewhere from when I was about 4 or 5 years old holding a record with headphones on. I used to sit up for hours at night listening to music and tuning around on the radio. I remember always having keyboards, guitars and other instruments around me.

How long have you been producing music? Since 1992. Back then I was making Hardcore and early Jungle on an 8-bit sampler and stuff like Med and Noise Tracker. I got a bit disillusioned around '98 when the music's style changed dramatically but got back on it about 2000 and decided to stick to my own style, not follow trends and concentrate on writing music I liked.

What inspires or influences you? Music-wise my main

influences are Dub and Roots Reggae, but also Jazz, Funk, Soul, Rare Groove, Detroit, most styles really.

What track would you most like to have written? Maybe some timeless Reggae classic, hahaha, I don't know!

Who is your favourite DJ / Producer and why? I don't have any single favourites, but a producer I rate highly for his older output is Dillinja, while a producer and DJ I rate highly to this day is Equinox. Randall plays a tough Old Skool set too.

Who has been the most supportive of your production so far? Way too many to mention. Massive thanks to all!

What event would you most like to play at and why? Anywhere with a good atmosphere, good music and vibes.

What's the best studio advice you've been given? Use your ears!

What's next for you? Apart from my EP on 13 Music I'm not 100% sure yet, but I know I'll definitely be working hard in the studio.



EWUN

Based? Rochester, NY.

Biggest tunes so far? 'Reality Check' with Evol Intent forthcoming on Human Imprint has been getting a lot of exposure. However, I'm beginning to think that 'Screw up' coming on Lifted Music has really been the tune that has caused more of the scene to recognise me.

How did you get into music? I was about 15 or so, riding around in my friend's astrovan, and he happened to be listening to a Kenny Ken mix tape. I was hooked from that moment. I think Drum 'n' Bass has that effect on most people that go on to become producers, DJs, promoters or everyday Junglists. It strikes a chord with certain people and then there's no turning back.

How long have you been producing music? I started messing with drum machines around the age of 15, started getting serious about Drum 'n' Bass around 19, and got my first release at around 22.

What inspires or influences you? I think the hardest thing for any artist to do is find a reliable source of inspiration. I get inspired by all types of things: a good show, listening to my favourite bands or producers; experiencing new things; having conversations about music with my peers and other producers. All of these things have given me inspiration but it's a struggle sometimes to find it!

What track would you most like to have written? Any of my own tunes, a couple of years earlier. I think I'd be much further in my career by now.

Who is your favourite DJ / Producer and why? I love the Evol Intent guys like brothers. I have many favorites though, Hive, Calyx, Spor, Gridlok, Chris Renegade, Noisia, Dieselboy, the list goes on really. They are all major influences to me and awesome people.

Who has been the most supportive of your production so far? I'd say hands down my comrades in the Lifted camp: Evol Intent, Chris Renegade and Spor. If it weren't for these guys I wouldn't be where I am right now.

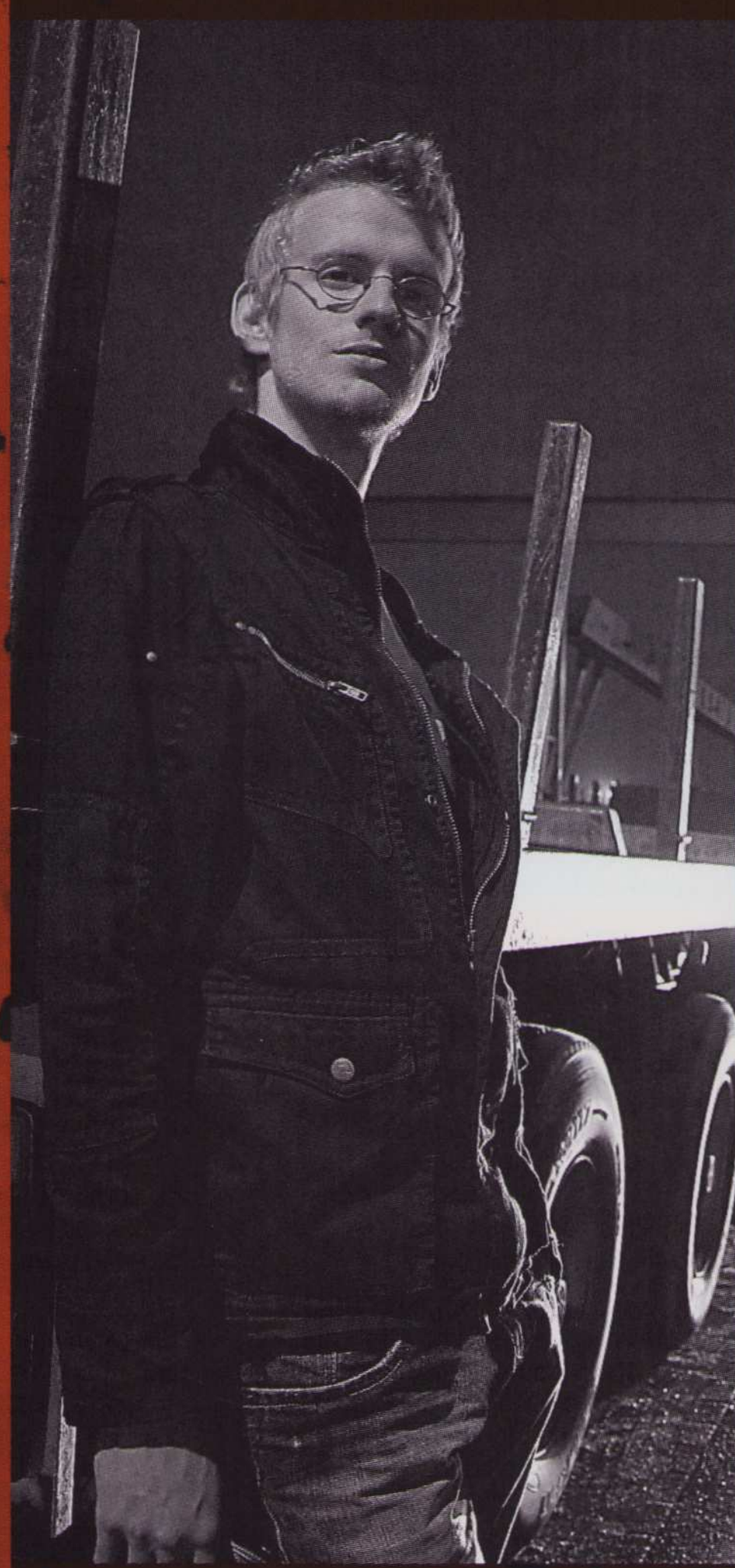
What event would you most like to play at and why? I'm definitely excited about making my first trip to Europe this year because I hear the parties are insane, and of course to see what the rest of the world looks like and meet some friends whom I've never actually met in person.

What's the best studio advice you've been given? Every sound in the mix should be there for a reason and each of those sounds should sound good by themselves.

What's been the most memorable experience of your career so far? Probably WMC 2005. To sum it up, it was a blur of tequila, taxi's, guns, heat, and somewhere in between we played some Drum 'n' Bass...I think.

What's next for you? I've got a new EP coming on Evol Intent Recordings. Look out for 'Screw Up' on Lifted Music, part of the 'Prologue' EP. And 'Reality Check' on Human Imprint as well. I'm also in the process of planning a European tour, so any interested promoters should contact www.liftedmusic.co.uk for more information.

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ICICLE

Based? Eindhoven, Holland.

Biggest tunes so far? 'So Close' on Hospital offshoot Med School, a track with Nymfo called 'Shadows Of Tomorrow' on Critical and the as yet unsigned 'Strangest Feeling'.

How did you get into music? When I was eight I started taking piano lessons and practiced at home on an old skool Casio keyboard. I was fascinated by all the different sounds and I used to record myself playing it to some standard drum loops using my tape deck. After my thirteenth birthday I switched to playing the drums and I have been doing that ever since.

How long have you been producing music? Me and a few mates first started experimenting with standard midi sounds back when I was about 10. I must say it only started getting serious some six years ago when I first discovered Drum 'n' Bass. Some friends took me to the local D'n'B night called Jungle Galaxy and I was hooked instantly. The next day I sat down behind my computer and started programming breaks.

What inspires or influences you? My main source of inspiration has always been other music. When I first heard Ed Rush & Optical's 'Wormhole' album it inspired me to try and take my bass lines to a new level. And whenever I hear Miles Davis do a solo I want to get in the studio and do a deep roller. For me it's all about the overall vibe of a piece of music; a certain feeling I get listening to it which can inspire me to do something with the same vibe.

What track would you most like to have written? Possibly Photek's 'Ni Ten Ichi Ryu' because it's such a unique piece of music and in my opinion one of the most perfect Photek tunes out there, or maybe 'Feel My Dreams' by Mirage or more recently 'Talk To Frank' by Commix. But even if I had it wouldn't change me as a producer. I wouldn't be able to do something of a higher standard than I am doing now.

Who is your favourite DJ / Producer and why? Right now it's definitely Commix. In my opinion nobody has had a steadier output of quality music lately. A few of their tunes definitely opened my eyes and I think they're pushing Drum 'n' Bass to a new place. They are versatile which is something I really like in producers. They can do a beautiful little roller or a dirty bass rinser. I can't forget

Calibre though: the way he manipulates samples is just mind-blowing to me. Everything he does is just soaked with soul and funk. I've listened to many of his tunes thinking "Damn, he can't be human".

Who has been the most supportive of your production so far? Flight has been playing my music on her 1xtra show a lot, which has been very good for me in terms of exposure, and I have been getting a lot of support from guys like Commix, Logistics and London Electricity, who are helping loads to get my name out there. There are so many other people that have been really supportive - too many to mention - but they are very much appreciated nonetheless.

What event would you most like to play at and why? I would really like to play at the Lowlands Festival. It's probably the biggest gig I could get in my own country. It's a yearly 3 day festival featuring massive line ups. Also, I've never played in London and I really want to, so all you promoters get on the phone.

What's the best studio advice you've been given? I don't think anyone has ever given me any useable studio advice. I figured most things out by myself. The first few years I worked on beats. I hardly knew anyone in Drum 'n' Bass or serious music production. I just clicked all the buttons to see what they did. The thing that has probably been most significant to my sound is proper use of phasers in conjunction with bass sounds. If you know how to use a phaser, you can make heavy bass lines out of almost any sound.

What's been the most memorable experience of your career so far? It's probably meeting my partner in crime Switch, also from Holland, even though I can't really remember first shaking his hand. We have been doing music together for a long time now. Over the last 3 years or so we have been constantly inspiring each other to push our sound and skills more and more.

What's next for you? I just want to maintain a steady output of music I believe in and establish my name as a solid producer. I've been getting interesting offers for twelves, EPs and even an album. Right now I'm looking to keep doing what I've been doing so far and see what kind of opportunities cross my path. Watch out for my Med School release 'So Close' b/w 'Numbers' out this month and a fair few other things to come.



MISANTHROP

Based? Stuttgart, Germany.

Biggest tunes so far? The 'No Quantise' EP on Subtitles.

How did you get into music? As a kid I started experimenting with tape decks, record players and computers. This quickly caught my attention and lead to me buying vinyl on a regular basis. I always liked the idea of expressing myself with music. Music for me is about having the open-mindedness and tolerance to broaden your horizons, and getting new influences from Rock, Jazz, Classical and other forms of music is probably the most important thing when producing.

How long have you been producing music? I started producing back in the late '90s and tried to establish my style during those years.

What inspires or influences you? It changes constantly. In general it's music, especially from the '70s, but it depends. It can also be moods, people, practically anything. I think my environment shapes my influences very much. For example I work as a film and video editor and the way I work in that field crosses over with how I make music and vice versa.

What track would you most like to have written? 'Crash' by Ed Rush & Optical. It still has one of the best and most energetic build ups of any tune.

Who is your favourite DJ / Producer and why? At the moment one of my favourite producers are Phace because they're pushing things forward in D'n'B right now. Their work is pure conception and knowledge, and is inimitable. My current favourite DJ in D'n'B is definitely Teebee. He knows how to get every crowd going with

his refreshing new beats and mixing technique.

Who has been the most supportive of your production so far? Mayhem from Dutch label Shadow Law for picking up 'Bullhead' and 'Defection', Florian from Phace for trusting in my sound for ages now, and of course Teebee for giving me the chance to reach a bigger audience and to unfold my creativity, which is very important for me as a musician.

What event would you most like to play at and why? There's not a particular event: I enjoy playing at every gig. I think it's a pleasure to travel and see different cultures whilst spreading my music to the people. It doesn't really matter where I play.

What's the best studio advice you've been given? Speakers Speakers Speakers! Buy decent speakers (Adam, Mackie, Dynaudio, Genelec) and compare your tunes to tunes by A list producers such as Noisia, Calyx, Teebee, Phace or whoever you're into in order to get used to the frequencies.

What's been the most memorable experience of your career so far? Being signed to Subtitles.

What's next for you? Releases-wise, the 'No Quantise' EP on Subtitles should be in your shops now, along with my long awaited Shadow Law release 'Bullhead' b/w 'Defection'. My remix of 'Buried Alive' by Catacomb on new German label Shadybrain and of Noisia & Phace's 'Outsource' on Syndrome Records should be out soon. I have a bunch of other solo projects planned for this year, as well as a collaboration with Phace. DJing-wise in February I'll be touring North America. Check myspace.com/misanthrop25 for more info.

News

New website - Load Media will be launching the new website in January 2006, it has been under development for the last 6 months. You will be able to find out all the latest that is going on at Load and the labels we distribute for. We will also be selling of our vinyl catalogue online, and there will be special vinyl packs as well. On top of this Load will be going digital, and you will be able to buy our entire catalogue in mp3 format 8 weeks after the full vinyl release. As a special offer when the site launches we will be giving away ten free mp3's with every order over £10 for the first 2 months. There will be many other special offers as the year goes on.

Just in case you didn't know the website address is www.load-media.co.uk so go and check it out!!



Tech Freak Album - As you are probably aware there was a limited promo run before Christmas of the Limewax album 'Scars On The Horizon' forthcoming on Tech Itch and Dylans imprint Tech Freak. Full release copies will be hitting the shops at the end on January. You can hear exclusive clips of the album on our website. This album is a must have and is set to tear the scene apart.



Mix CD's - Load Media have a number of mix cd's that will be going out through 2007; every one will feature exclusive previously unreleased and forthcoming tracks. We have cd's coming from Dylan, Nookie, SPL, Subject 13, Tech Itch, Gein, Groove Diggerz, Digital, Evol Intent, aswell as many others. The first in the series will be out this month.

Bastard Child - Dylan and Habit Recordings have teamed up to form Bastard Child, which is a brand new label releasing the darkest d'n'b. Every release will have a limited run of picture discs, the first of which will be dropping in late January, and features tracks from Dylan, Skitty and Limewax.



Phuzion Album - Nookie is just doing the finishing touches to his album which is forthcoming on his own imprint Phuzion in March. It has been along time coming, and this album is set to be something really special. Check the website for more info.

Lost Soul - SPL's label Lost Soul is going from strength to strength at the moment with the first release smashing it and the second one set to do the same damage. He has many things planned for his label this year; we predict that this label will go far. The second release will be out early February on full release



Evol Intent - The Evol Intent guys are in full swing for 2007, with the tenth release on their label hitting the shops early this month. The promo's sold like hot cakes, and we expect the full release to fly off the shelves.

Visionary - Both of Visionary's labels Dance Rock & Lion Dub have releases coming out early this year. They are what you would expect from him, full on Ragga influenced Drum n Bass.



Groove Diggerz

Groove Diggerz - Its been a great breakthrough year from this Reading based duo, and there labels Breakin Even and Even Flow, making them surefire Breakthrough Producer candidates at the big Breakbeat awards 'Breakspoll' which is held at fabric in February. It's the way they fire up their basslines as an integral part of da funk - not bludgeoning, not overtly warped, just funky - that make their tunes stand out.

They've been busy in the studio doing a string of remixes for the likes of the 'Propeller Heads' main man Will White, Dog Town Clash, Manuel Neztic, The Beat Assassins and AMB. They've also been asked to do a remix for the mighty 'Soul of Man' from the kings of the breaks 'Fingerlickin Records'. The boys have also just landed a big agent and Groove Digger Rob is headed off to Australia for a months tour at the end of December., its gonna be a Groove Diggin year!!!

January Releases

drum n bass

TECHFREAKLP002 - The Debut Album From Limewax
TMR004 - Genetic Sequence A: Decompression AA: Weirdo
SYST004 - Callide A: New Style Flow AA: Lost For Words
LOAD002 - Assonance A: Shade, Future Signal AA: Ride Of Your Life
TYME036 - Bungle A: Solitare AA: Memories From Mars
DR005 - Visionary Feat Camp Soljah A: Love And Hate AA: Turn Back
EI010 - Counterstrike & Gener8 A: Grey Matter, Arscenic AA: Aneurysm
DEAD009 - Dub Alley A: Jungle Bizness AA: Sheltered Gansta
FREAK024 - Vicious Circle A: Shredder, Nocturnal AA: Cross The Line
LOST002 - Current Value A: Unpardonable Deeds AA: Ion Storm
BCHILD001 - Dylan & Limewax A: Cleansed By A Nightmare, Dylan & Skitty AA: Disguised As An Angel Of Light
HBT017 - SPL A: Fist AA: Soul Container
PHUZION007 - Human Factor A: Cloning Science AA: Free Your Heart
VBZ036 - Blu Mar Ten A: Pilgrim Soul, Turtled & Emmerson AA: Nago
13MUSIC007 - Requiem A: Ad Hominem, Latent Notion AA: Proxy
TMRCD001 - Debut Album From Latent Notion
SHOUT014 - More Ragga Booties

breaks

WESTWAY009 - A: Transitions, B1: Electrotek, B2: Transitions (House Mix)
BASS003 - Claas Reimer A: Bad Ass, AA: Psure RMX
BE007 - Neztic A: Sonidero, AA: Ben & Lex RMX
BTX005 - Rektchordz A: Street Slut AA: Pete Voyager RMX
EPI05 - 4Kuba A: Dearmate (Dopamine Remix) AA: Dearmate
SM001 - Neztic A: Up & Down AA: Groove Diggerz RMX
APE003 - Ben & Lex A: Big Bastardo's, AA: Entity RMX
EF005 - Mesmer A: Le Food Feud, B1 Neztic RMX, B2 Rob Savage Big Chill RMX

Check the website every week for up to date release schedule:

www.load-media.co.uk

If you have any demos you want us to hear any genre, please send them to us @Load Media, Burghfield Bridge, Burghfield, Reading, Berks, RG30 3XN, England

Tel: +44 (0)1189 599 944

Email: info@load-media.co.uk

Web: www.load-media.co.uk



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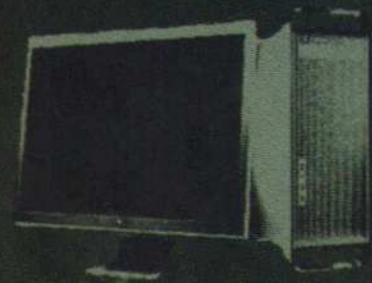


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SHOUT



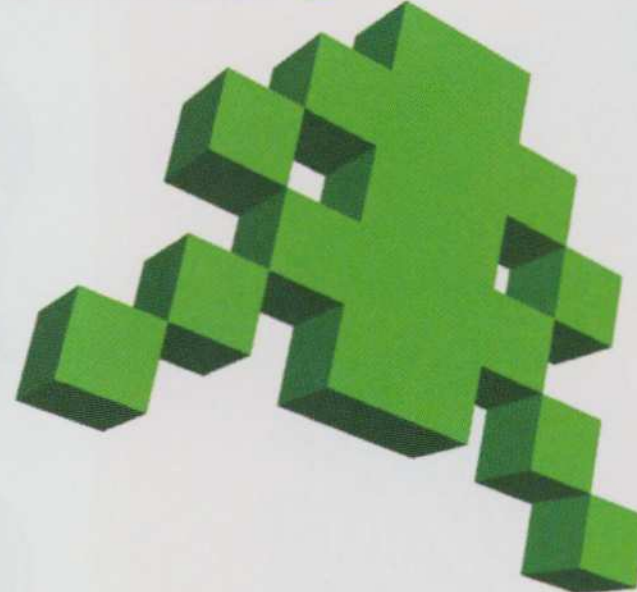


tech support with nookie

Contact: Nookie@atm-mag.com

Welcome to another edition of **TECH SUPPORT!** This is the one and only place to find my personal selection of DJ and music production kit for your studio. In this issue we have the new FB soft synth from Native Instruments, the ultimate dj'ing add-on for your iPod, the Concorde Nightclub S cartridge by Ortofon, 2 essential sample CD collections and the massive sample library from IK Multimedia and of course my personal selection of FREE plug-ins...

8 BIT FAMILY II



DISCOVERY SOUND

8 Bit Family Sample CD II

The 2nd incarnation of the popular '8 bit family' sample CD is jam packed with vintage videogame bleeps, tones, loops, multi-samples and sound effects. Included are over 530MB of 16-bit, 44.1 KHz recordings in WAV, REX2, KONTAKT and REASON formats.

The main bulk of the 55 included kits enable users to produce interesting, complete compositions via a combination of Drum Loops, Bass Loops, Synth Loops and Vox Loops. The process of accessing and manipulating these files is made simple via the inclusion of a table of contents with the CD, as well as some helpful Battery and Kontakt programs. It's all about the 'tricky disco'!

Price: around £30

For more information please visit www.discoverysound.com



Numark

NUMARK iDJ2 Console

Numark have stepped up the standard when it comes to iPods accessories with this amazing piece of kit. The Numark iDJ2 is the only iPod mixing console that provides full control of your music collection with real-time scratch, pitch, seamless loop, and full cueing. The iDJ2 features a fresh and innovative new iPod docking system that allows users to play two songs simultaneously from a single iPod, with out the need of a computer. Users can also hook up multiple mass storage devices including additional iPod's™, Memory Stick's™, and external USB hard drives through rear panel USB ports. In addition to USB connectivity, the iDJ2 comes complete with line inputs for any audio source including a microphone, CD players and turntables.

Price: around £400

For more information please visit www.numark.com



ortofon

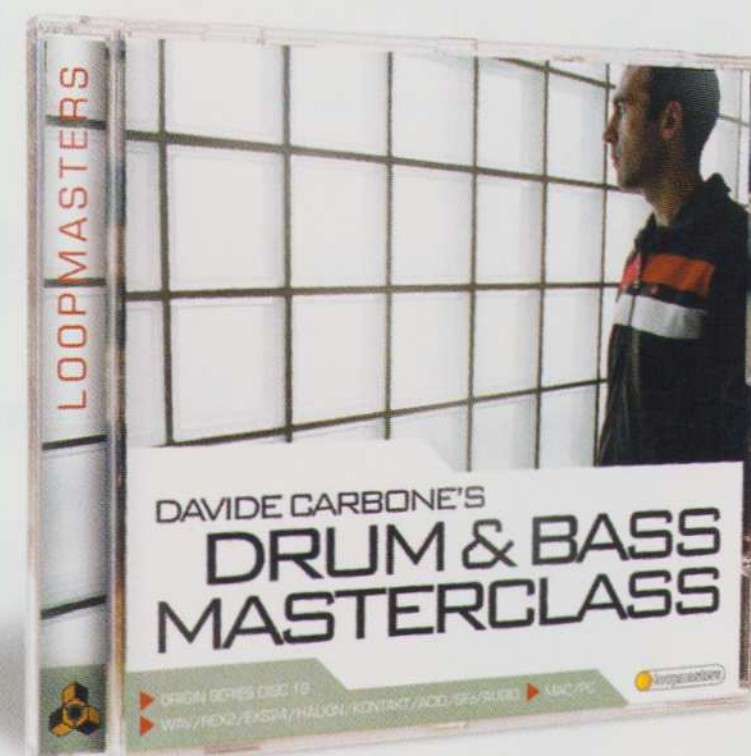
ORTOFON Concorde Nightclub S

The Ortofon Concorde Nightclub S Cartridges and stylus are widely considered to be the best DJ carts available in the UK, and as main sponsors for the DMC world DJ championships who's gonna argue with them!

These ever popular carts have been designed with the hard wear and tear and back cueing from a DJ in mind, featuring a cantilever made from aluminium tube with increased wall thickness. Special attention has also been paid to the attachment of the bearing and the design of the bearing itself. This means that rough treatment will neither damage the cartridge nor degrade its stability or sound quality.

Price: around £130 a pair

For more information please visit www.ortofon.com



LOOPMASTERS Davide Carbone's D&B Masterclass

Drum and Bass Masterclass is an unparalleled collection of pure drum and bass samples produced by one of the scenes most respected producers, Davide Carbone.

The CD features 20 brand new drum and bass drum kits, 230+ brand new tearing breakbeat samples, 50+ speaker shaking basslines, atmospheric pads, keys, musical loops, sweeps, fx, plus 60+ brand new instrument patches pre-mapped for your favourite soft samplers.

The CD was written, produced and recorded in David's personal studio and also at the famous Delicious Digital, London. Kit highlights include ; G5s, Pearl drums, Zildjian cymbals, Neumann TLM & KM184 mikes, Rhodes Mark II, Hammond A100, Korg MS20, Urei 1176, TFPPO T10 and Roland SH1000, Joe Meek SC3 featuring Ted Fletcher's hand made alteration, Logic 7, Kontakt 2, Recycle, Transient Designer, Nord Lead and Virus.

The package includes a Data CD with Acidised Wav and REX2 Drum and Bass samples, and patches for Reasons NNXT, Halion, Kontakt, EXS-24, and SFZ compatible samplers. The CD is Mac and PC compatible and will work with nearly all music software packages. An Audio CD is also included for easy auditioning of loops and samples. Only the best musicians, studios and recording equipment have been used in the making of this CD, and every sample is guaranteed copyright free for use in your music.

Price: around £40. For more information please visit www.loopmasters.com



FM8

NATIVE INSTRUMENTS FM8

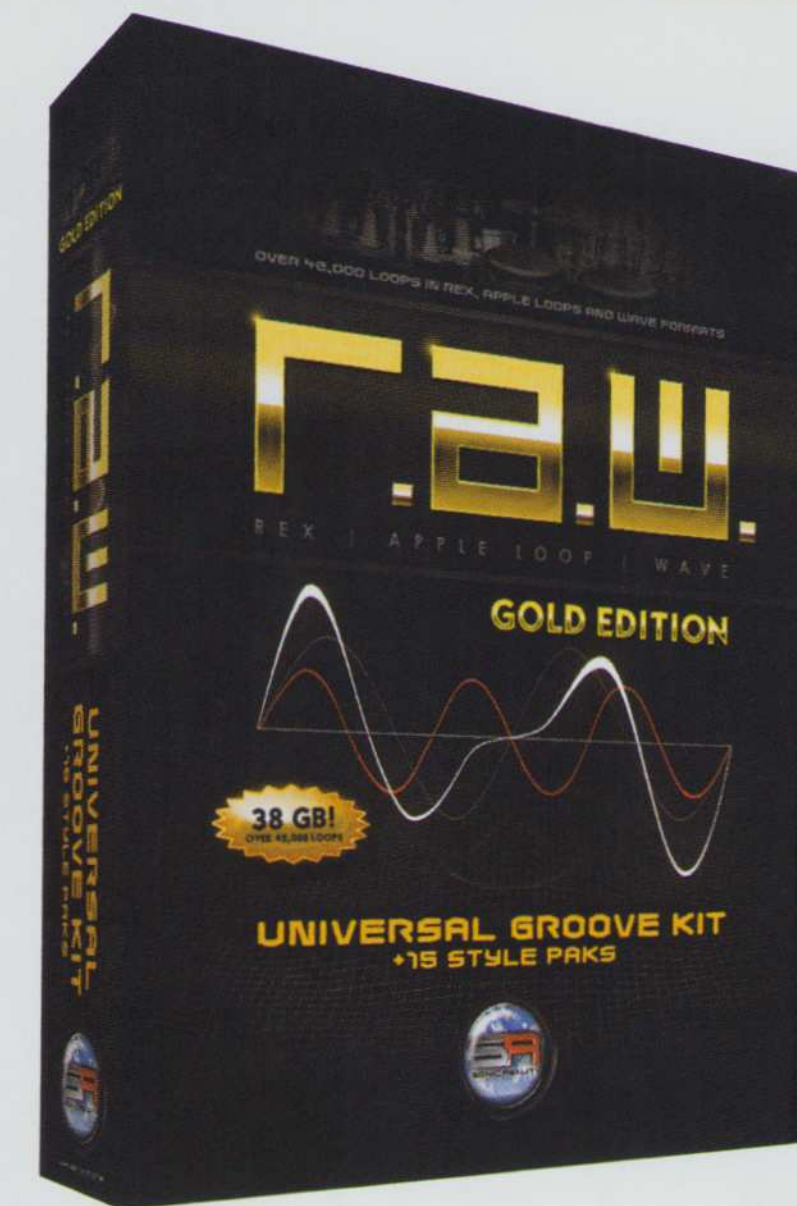
The long awaited successor to the classic FM7 has finally been released and it was definitely worth the wait! FM8 comes with over 900 preset sounds supporting all types of genres and styles including the original FM7 sound bank and the complete FM7 vol.1 & 2 libraries as well as 200 brand new sounds that take advantage of the advanced capabilities of the new sound engine. The powerful and easy-to-use sound browser is based on the preset management system found in Native Instruments innovative KORE.

FM8 also introduces intelligent sound-morphing which is a powerful tool for performance and sound design that is especially valuable for FM synthesis. A four-way sound-morphing matrix allows natural transitions and blends between as many as four different parameter sets, while an intelligent algorithm makes sure that results remain musical. An integrated advanced randomisation feature offers further intuitive ways to explore the vast sonic potential of FM synthesis without having to have a degree in electro-synthesis re-modelling!

The FM8 user interface is extremely easy to use with its 'easy access' mode, and 'expert editing sections' for anyone wanting to delve deeper into the unknown. The natural performance qualities of FM8 are brought to life through the addition of the highly versatile arpeggiator section, that includes a full-featured pattern editor with groove presets and shuffle function. There is also a new multi-effect section, which combines 12 different algorithms, capable of adding even more sonic variety and a warm analogue feel to the wide array of digital sounds.

Price: from £200

For more information please visit www.native-instruments.com



SONIC REALITY R.A.W. Gold Edition Universal Groove Kit

R.A.W. Gold Edition contains the full R.A.W. Universal Groove Kit as well as 15 individual R.A.W. Style Paks for a total of over 38GB of sounds totalling over 38,000 loops. R.A.W. Gold Edition offers one of the most flexible and comprehensive loop libraries ever assembled. Every loop is offered in Rex, Apple Loops and Acidized Wave formats for the ultimate in groove control and easy import into your favorite DAW or sampler.

All different music styles are catered for including: R.A.W. Universal Groove Kit, Blues, Country Folk, Drum & Bass, Hip Hop, Jazz, Afro-Cuban, Brazilian, Caribbean, Nashville Pop, Motown, Trip Hop, Urban, Vintage Rock, Vintage Soul and World. This is truly one gigantic sample collection!

Price: around £400

For more information please visit www.sonicreality.com

FREE STUFF! 4 of the best FREE plug-ins!



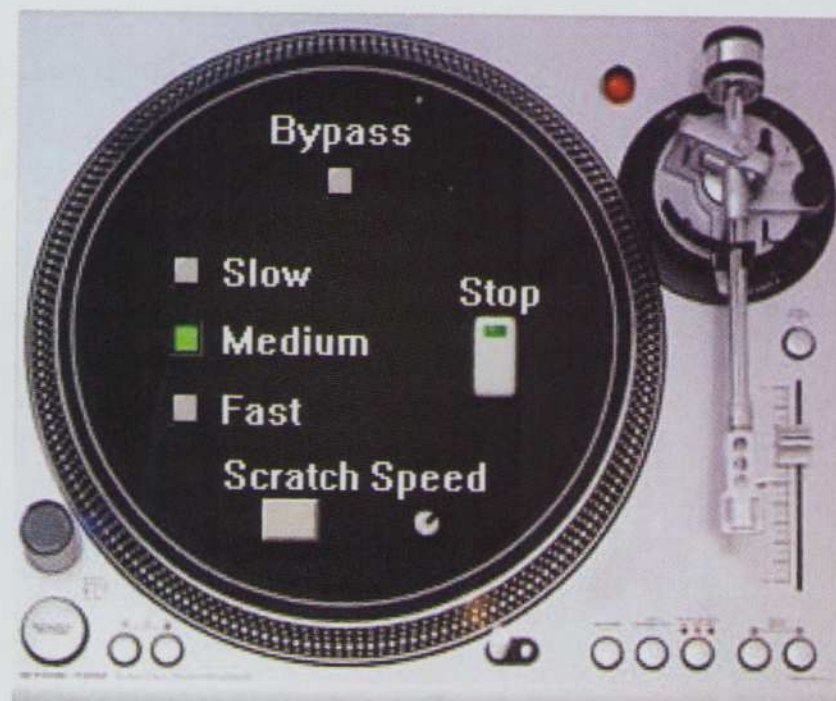
Admiral Quality Naïve LPF

The Naive LPF free plug-in is a resonant low-pass filter with envelope follower and creates a warmer sounding analog filter. For more information on this plug-in and to download it, go to: www.admiralquality.com



FREESONIC Synth

This Freesonic plug-in is a 16 note polyphonic Moog type synth which comes with 128 preset sound banks. To learn more and to download it, check out the website: www.klangformer.de



Scratch Down

This great free plug in simulates the effect given by a record stopped by hands. For more info and to download it, go to the website: www.soundfonts.it



Strings Synth:

This free String Synthesizer plug in is an emulation of the String Synthesizers of the late 70s made famous by the likes of ARP and Solina. It comes with 40 preset patches. For more info and to download it, head over to: www.algomusic.net



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in the lab



This issue we get one of the most underrated producers on the scene, **STEVE SURVIVAL** 'In The Lab'. Steve, a former sound engineer, gives us some insight into how he made his forthcoming release 'Rouge' on Fabio's Creative Source...

I started working in studios when I was 16, assisting and engineering sessions at a studio in Watford called Basement Studios. It was there that I had my first experience with live music, assisting and tape opp'ing band sessions. This is something I have always tried to get into my music. At the same time as working there, I started writing Drum 'n' Bass with a friend I had met at the studio, and in 1994 we had our first release under the name Acoustic Research. From then on I only really concentrated on writing and in 1998 got signed with Partisan Records under the name Banacech. Since then, I've worked in various studios, engineering for myself and others, doing D'n'B, Soul, Broken Beat, Dub and everything in between.

For this edition of 'In The Lab', I'm going to do a break down of how I made the track 'Rouge', which will be coming out on Creative Source in the New Year. You can hear a clip of the track on my Myspace page - [steveakassurvival](http://steveakassurvival.com), to use as a reference as we go along.

THE BREAKS

I normally start my songs with some kind of melodic hook. On 'Rouge', I started with the Rhodes hook you can hear at the beginning of the song and then started to build the rhythm section. I normally look for two or three loops; usually old Funk loops. I try to pick at least two loops with different qualities, i.e. one with a nice warm tone, good kick and a deep punchy snare, and then one with nice crisp tops and a good "roll" to it. It's always easier to make something sound nice if the building blocks are right from the start. You can EQ as much as you like, but if the sound isn't there in the first place, it can be very hard to get the right end result. That's not to say I don't like old filthy breaks - some of the loops I use are complete dirt - but I always try to have at least one clean, tight loop.

COMPRESSION

I very rarely use compression on my beats as I find it takes the punch out of them. If the loop is quite simple, I may compress it to get a bit more thickness to it, not to even out the dynamics. There's a simple technique I use to get my compression settings right first time. First I set the ratio to its highest setting (infinity, if possible), the attack and release to the quickest settings possible, and then I do the same to the threshold, so the compressor is really working (make sure you apply lots of gain reduction too). The noise or loop you're compressing will now sound terrible, so bear with me for a bit. The next thing to do is to slowly start moving the attack and you should hear the start of the loop appearing. Now, only listening to the start of the loop, adjust the attack to the desired position. Then do the same with the release and pull the ratio up until it sounds nice. Finally pull up the threshold until you have just the right amount of compression. I find if you do things in this order, you can clearly hear what each control on the compressor is doing.

EQING & LIMITING

As far as EQing goes, I normally use two EQs; one broad, to correct anything wrong with the loops, i.e. too much bass or not enough tops; and then a fine one, to bring out elements of the break I like. Then I limit the shit out of it, normally with something like the waves L1 or the Logic equivalent. I think limiting has become one of the biggest parts of doing a Drum 'n' Bass mix-down. I sometimes find myself using a limiter on most of my channels, on everything from pads and strings to bass and reecee-type samples, but only use one compressor and/or limiter on each channel, because compression ratios are multiplicative, i.e. if you have two compressors one after another, the ratios do not add together, they multiply, so with two compressors with ratios of 10:1, the end compression ratio will be 100:1, which is likely to squash the crap out of anything going through them.

PADS, SYNTHS & BASS

With the breaks all sounding nice, I then move onto

the rest of the sounds. 'Rouge' is quite a musical track so I went for a live sound using Logics EPV88 Rhodes piano plug-in to play a lively riff over the top and some nice synth noises fitting around the main Rhodes lines. I then moved onto the bass. For the bass in 'Rouge', I used a straight sine wave with no compression or EQ. When I use a sine I tend not to process it at all; EQing it only makes resonant peaks, forcing you to limit the track to control the difference in level caused by the peaks in the EQ. If I do use EQ on a sine or 808 kick, then I keep it very broad, boosting from about 40 - 100 Hz on a shelving EQ. I then used a Reese sample, filtered it and set the cutoff frequency to an envelope to give it some groove.

LIVE RECORDING

The finishing touch was recording the baritone sax, which was played by a good friend of mine called Ben Hadwin who, in my opinion, is one of the best woodwind players in the scene at the moment. For the recording we used a large diaphragm condenser mic straight into the sound card and then processed it within Logic using a little compression to even out the dynamics, and a little reverb to help it sit in the track. After the track was balanced and I was happy with the mix, I ran it through a mastering limiter to get the power needed in D'n'B. This is always a tricky thing to do; not enough limiting and the track will sound weak; too much and you'll squash all the life out of the track. I find if I have managed to get the beats sitting at 0db on the limiter, then everything else will sit in place, with the limiter working only when the bass plays or any other loud noise comes in.

Apart from the aforementioned 'Rouge' (the B side of 'Part Of Me') on Creative Source, make sure you check out Survival's other forthcoming releases, such as 'Alpine' b/w 'Caught On Me' featuring MC System on Dispatch, 'Staysis' b/w 'Gravity Borne' on Play:Musik, 'Friendly Fire' b/w 'The Sun' on Horizons, and finally, his collaboration with Break, 'Cronk' b/w 'U457' on Exit.

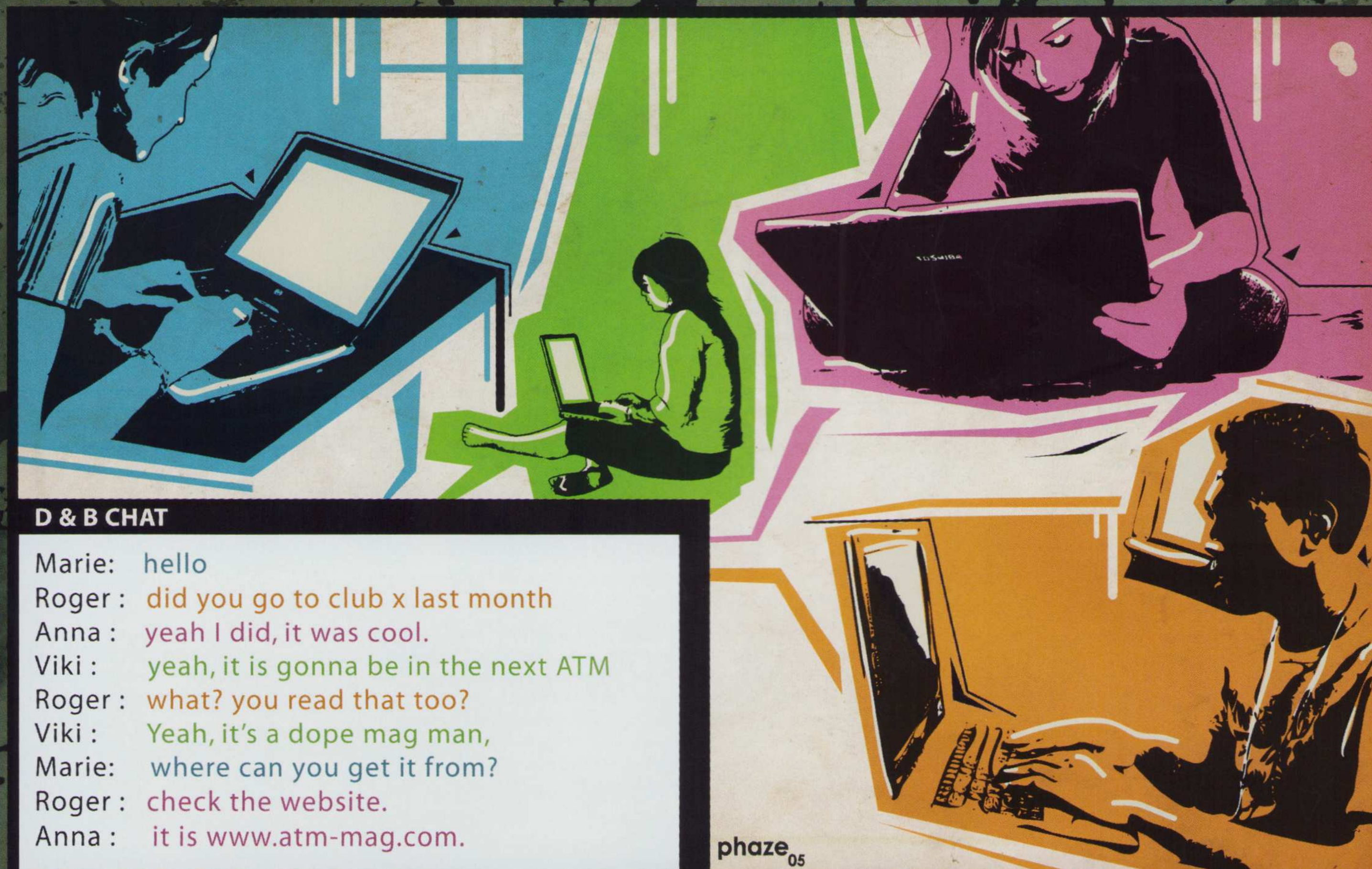
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online culture

Words: Alex Deadman Illustration: Phaze



D & B CHAT

Marie: hello
Roger: did you go to club x last month
Anna: yeah I did, it was cool.
Viki: yeah, it is gonna be in the next ATM
Roger: what? you read that too?
Viki: Yeah, it's a dope mag man,
Marie: where can you get it from?
Roger: check the website.
Anna: it is www.atm-mag.com.

!!FORUM RAIDERS!!

Like it or loath it, chat forums are an integral part of online life. They link people in any context, whether through shared interests or just a desire to communicate. In our UK music industry, chat forums have become an increasingly important part of the scene. Definitely something worse investigating!

The top two Drum 'n' Bass related forums are on Drum & Bass Arena (<http://forum.breakbeat.co.uk/>) and Dogs On Acid (www.dogsonacid.com). Plenty more exist and also get a lot of hits. Some are based around a country, like Germany's site, www.drumandbass.dk. Other forums revolve around events, cities, labels and artists. Another significant forum for Drum 'n' Bass is found on the discography based websites, Discogs (www.discogs.com) and Roll Da Beats (www.rolldabeats.com). Thousands of people are regularly logging on and contributing daily to these discussion threads, and each one has some form of community surrounding it. This form of communication (entirely reliant on the digital age), allows people to contact each other with a shared interest in D 'n' Bass as the starting point. The effect is global. I know for a fact that if a dramatic enough event happens tonight in a publicly attended Drum 'n' Bass event virtually anywhere in the world, something will surface on the forums and it will be discussed tomorrow!

Everyone uses the message forums in a different way. Some people want information; sets to download, who the hot artists are, what sort of people are into the music or just when the next party's happening. Some people develop a social life on the forum and therefore might contribute sets, download sets, talk about the scene or just chat about totally irrelevant issues. These people have an expectation of entertainment when they log in. Another major force on the boards are the promoters. Whether it's an artist promoting themselves, event promotion, label promotion or radio station, a huge number of the posts on most of the commonly used Drum 'n' Bass forums are from various people trying to attract attention to their project.

The most positive side of the forums is communication and the benefits this has for the scene and for the users

online. When the scene evolved into jungle 13 years ago, there was virtually no internet, never mind anything jungle related online. Today, if someone gets the slightest taste of Drum 'n' Bass, or any other genre, they can quickly use chat forums to fuel the buzz and develop their knowledge of the music. When you look at the massive growth in dubstep in the past two years, the internet and, in particular the dubstep forum (www.dubstepforum.com), allowed anyone anywhere to hear the music and find out about the artists pretty much from the artists themselves. This meant that people from all across the planet were quickly and genuinely connected to the scene. If they make a dub, it will get heard by the people who need to hear it by putting it on the forum. With this connection, people are more likely to progress into buying records, booking artists, and making a scene in whatever part of the world they're in. I was only a couple of hundred miles up the road from London when I heard about dubstep, but the forum gave me a lot of information fast, which would have taken longer to get by travelling south.

The social aspect of the forums could be described as anything from a sad bookmark in the steady social demise caused by technology, or a valuable tool to find and communicate with people with a shared interest. It's never just one or the other though. When you consider a forum as a networking tool, it's hard for anyone to say that there's anything wrong with linking people in this way. The danger is when people get so addicted to a forum that they feel they must always be on it. This isn't that common (although a few names do spring to mind) and it never seems to be something that lasts forever. People move on.

The whole file sharing aspect of the forums is one of the most contentious issues for the Drum 'n' Bass industry and for the music industry as whole. If you take the example of DOA or Arena, they've developed a policy which pretty much everyone respects and keeps to. The scene is structured so that if something goes up that shouldn't (i.e. a forthcoming single, a recent set from an unreleased CD pack, etc.), a concerned party will inevitably hear about it and moderators will take the tune

down. There's no absolute rule, but people tend to get a feel for what's acceptable. Technically, people could be sued, but as yet, to my knowledge, this has not happened to someone dealing with minor piracy in Drum 'n' Bass. The benefits of file sharing is that it allows free access to DJ sets and tracks to anyone who's interested. It fuels the scene. Also, an increasing amount of the content being uploaded onto sites like Mega Upload (www.megaupload.com) and linked onto forums, does come from the original producer or DJ. All in all file sharing boosts the scene as long as the wrong stuff doesn't get uploaded. With vinyl sales increasingly threatened by online piracy, it's extremely detrimental if people don't buy tunes because they found it on a download.

As any American will tell you, the price of free speech comes at a cost. In an ideal world, all discussions on forums would progress the sum of human knowledge about Drum 'n' Bass further. Unfortunately, this is not always how it goes. Time and time again you see some bored, attention-seeking youngster using a forum in a negative way. Internet beef is all a bit ridiculous, but it gets a lot more serious if an argument which started online spills over into violence at an event (as has happened in the past). Similarly, there's nothing to stop anyone making up scandalous tales about someone in the industry and then spreading them online. When people's careers and reputation can be hurt, it's no laughing matter. Moderators will always ban posts like this eventually, but sometimes the damage is already done. There are also things which aren't lies, but are definitely unfit for the public to read! However, to blame all this simply on the forum is a cop-out because people have always gunned each other and always will. The up side of the gossip on sites is that when there are times when things go wrong at an event or when a lot of people see someone acting out of line, the interested parties can have their say on the issue. There have been plenty of instances where a promoter has come online and apologised to their audience for a cancellation or disturbance at the event and I'm sure they were pleased to have the opportunity. There's no obligation for an interested party to become involved, in fact most prefer not to, but it's always an option.



BAILEY

01. Rufige Kru – Malice In Wonderland – Metalheadz
02. Heist – Jazz Time – Full Cycle
03. Cyantific – Space Station Kru – Hospital
04. Roughcut – I Own You VIP – Flex
05. Skitty – True Blue – Rufige
06. DJ Mosus & S.P.Y – Cold 909's – Dub
07. Digital – Gold Amen – Dub
08. Alix Perez ft MC Fats – Down The Line – Shogun Audio
09. Kosine – No Fuss & No Fight – Dub
10. A Guy Called Gerald – Voodoo Jungle – Dub

TENDAI

01. Marky & Bungle – Back Like Dat – Dub
02. Tendai & S.P.Y – I Was Thinkin' – Dub
03. Marky & Makoto – Long Distance – Innerground
04. Alix Perez – Innerblues – Dub
05. Mistical – Mistical Solution – Soul:r & Signature
06. Marky & Makoto – Love Again – Innerground
07. Eveson – High Grade – Horizons
08. Mos Def – Panties Bootleg
09. Random Movement – Ruthless Machine – Innerground
10. Mathematics – Mirrorball – Creative Source

KASRA

01. Dkay – Twin Peaks – Critical
02. Jonny L – We Enter – MR L
03. Mathematics & Peter Yardar – Thunder – Social Studies
04. Chris Su & Concord Dawn – Sacrifice – Critical
05. Icicle & Nymfo – Shadows Of Tomorrow – Critical
06. Logistics – Dreamstation – Hospital
07. Dkay & Kasra – Spider – Brigand
08. Break – The Drone – Symmetry
09. Q Project – Everything Changes But Me – Critical
10. Cyantific – Space Station Crew – Hospital

TOTAL SCIENCE

01. Marky & Total Science – 2nd Date (Feat Ayah) – CINNA
02. Q-Project – Faith in Kaos – Dub
03. Bungle – The Fugue – CIA
04. Dymond & T Sound – On & On – Advanced
05. State of Mind & Chris SU – Deeper – Advanced
06. Dirty Deeds – Timemachine – Fix
07. Urban Notion – Tora Bora – Advanced
08. Digital – Dennis The Menace – Dub
09. Concord Dawn & Chris SU – Sacrifice – Critical
10. G-Dub – Finding the 3 – (Hype arr bass) – Ganja

JAYDAN

01. Jaydan – Paranoia – Propaganda Dub
02. Clipz & Die – Number 1 (Roni Size VIP) – FC Dub
03. Dillinja – Take me all the way – Valve Dub
04. GDub – Rhythm Beater – Ganja Dub
05. Jaydan – Rise Up – Propaganda Dub
06. Marky & Bungle – Back Like That – Dub
07. Influx UK – Its love – Dub
08. Splitting Atoms – Bullet Proof Monk (Taxman Rmx) – Dub
09. Jonny L – Back 2 your roots (Friction & K-Tee Rmx) Dub
10. Jaydan – Felony – Blueprint Dub



CHASE & STATUS RAM

Chase & Status – Dumping Riddim – Ram Dub
Our new release on Ram has been causing damage on most dancefloors recently. The catchy hook 'ting a ling a ling etc ...' is becoming well recognised around the world... with a full ragga vox it's also great in the mix with a number of big double drops being heard (some better than others!). Plus, how can you not like the 'Booyaka Booyaka' lyric on the drop?!

Culture Shock & Brookes Bros – Untitled – Ram Dub
Massive collaboration from these two producers of the moment from the Ram & BBK stables. Epic disco vibes harks back to J Majik's 'Space Invader'. This track builds right from the start before going into silence and a huge housey breakdown with great effect...Tight production throughout and a great arrangement.

Sigma – El Presidente – Bingo Dub
Produced by newcomers Sigma, who are proving to be very diverse at the moment. This reminds us of a recent big track called 'Druids'! Catchy riff over rilling beats makes this a crowd favourite...The track builds steadily and progresses well.

Chase & Status – Disco – Ram Dub
Our first '12" on Ram has been doing the rounds on dub for some time now. It starts with smooth soulful vocals with a half time hip hop intro, which is easily recognisable, before dropping into a big breakdown and high energy beats. We've been starting our set with this for a while and it's definitely a hands in the air crowd pleaser.

Spor – Supernova – Lifted Dub
Lifted is shaping up to be a label to watch, and this next release from them is no exception. Pacey beats, great mixdown and disgusting reeces; Spor is showing he's up there with the best of them. This tune is an absolute killer and, as well as taking time to craft this, Spor has even leant his voice to the vocoded singing parts!

Dillinja – Expansions VIP – Valve Dub
Dillinja gives one of last year's anthems a slick relick, changing the arrangement and step and adding a nasty tearing reece. This has been getting caned recently and guarantees a big crowd reaction. It's been in the box for a while and probably will be for some time to come.

Plan B – No Good (Chase & Status / Beni G rmx) – 679
This is brand new, fresh out of the studio, as we only finished it a couple days ago. 679's 'Plan B' has been making waves in the UK urban scene for a while and we've twisted up his vocals for a darker take on his new single, 'No Good', which has throwbacks to our earlier works, such as the 'Ten Tonne' EP on Hardware.

Digital & Spirit – Phantom Force (T Power & Codeine Remix) – Dub
One of our favourite all time D 'n' B tunes gets remixed by T.Power and Codeine. Keeping to the original format, this has a more dubby feel to it, but is still as dark and rolling as ever, bringing back all the nostalgia of one of the most exciting times of D 'n' B. The drums and mixdown are huge and, as a DJ, this is a great tool to reach for some inspired mixes.



MOVING FUSION PYRORADIO.COM

Futurebound & Matrix – Vocal Track – Viper / Metro
These two guys are on fire right now with their much anticipated album about to drop. Beautiful piano chords, rhythm guitars and a full-on vocal, give this track potential to break a few boundaries.

DJ Fresh – Witchdoctor – Ram
Classic fresh, starts with trademark fresh strings and a huge drum beat, before breaking down for the drop. Tekky bleeps, grinding bass stabs and a rolling subs keep the head nodding through out. All change for the second drop, as he turns the tune on its head.

Sub Focus – Druggy – Ram
Usual class production from the sub - conga driven track with the tightest of tight beats. Grimey bass line runs through out. Watch out for the crazy edits with the flanger and chorus. Quality.

Moving Fusion – Monster Hunt – Drum Culture
This is the debut single from my own label. It starts with beats and arpeggiator patterns, before breaking into a very recognisable vocal. Steppin beats and a rolling bassline make this a wicked DJ tool and definitely one for the dancefloor. In the shops early Jan.

Verse & SP – Border Patrol – Crunch
Two of the scene's finest MCs collaborate for this one. It has a real Metalheadz feel to it for me, tightly chopped blame drum with amen edits, deep low subs and bass stabs throughout. This takes you on a real journey.

Auxiliary One – Broken and Twisted – Technique
Been caning this one for ages, with huge rave stabs, bleeps and grinding lfo reece bass, strings and some nice guitar edits. This one is guaranteed to smash the place, every time. Read the fucking signs.

Culture Shock & Brookes Bros – Rework – Ram
Beautifully clean drum beat and bright uplifting sounds. This has a real disco feel to it, with the key-boards, guitars and vocal. Expect a lot to come from these guys in 2007.

Eddy Woo & Moving Fusion – Black Hawk Down VIP
Should all know the original by now. Eddy and me went back in, just had a little switch up, no beats in the intro, straight into the vocal, the build up, then bang! Some key changes with the bass and few little lfo edits are the difference.

Ram trilogy – Screamer rmx – Ram
Great work by the AI guys grabbin this piece of hotness. Mr.Surival coming with a distinct '70s TV detective feel - think of a Harlem crime scene. Kinda Haiti ritual meets uptown jazz.

Futurebound & Matrix – Knightrider – Viper / Metro
Fantastic remake of the classic theme tune. Half time beats in the intro with the strings and the electric guitar, before it breaks down and drops like a bomb, with stonkin' beats and bass! Catch it on the album.



SABRE LONDON ZU

Kryptic Minds & Leon Switch – Minor 9 – Defom
These boys are naughty! Taken from the Lost all Faith LP, it's best described as the finest piece of tribal minimalism I've heard in a good while. Industrial and Metallic, yet soft and airy at the same time.

Switch – Hill Top View – Soul:r
Switch has been making great tunes for a while, but this is the lushest cut yet for me. Pumping Junglesque beats hold up this flowing, lazy Jazzbass guitar melody that altogether feels like a big hug on the dancefloor - warm and personal.

Alix Perez – Resolution – Dub
It really has only just begun for Perez. The guy known for his funk is about to flip it hard with this batch of tracks! This one in particular just comes cold - a creepin techy joint full of dubby, ambient textures, pulsing basses and unsettling vibes.

Skitty – Tall Cool One – Dub
Tall cool one" is so pure and lush. The build up to the drop takes you through a minute long push/pull journey between sorrow and euphoria before the deep sub and tight breaks take the journey down the hypnotic path.

Do The Math & Alix Perez – Onyx – Dub
Remit whilst making this one was simple, come with something more lashing, make em bounce - jerk their necks to the stabs of bass its not loud or noisy, just true to the basics - rolling beats, spacious use of bass.

Sabre – Elite – Dub
Guess you could say this is the closest I've come to making something jump-up, perhaps? Even then, it's still very techy and nostalgic in its approach - pulsing bass, kicks lead the groove, kung fu soundscape.

Icicle – Locked – Dub
The guy is a genius and truth is, I could make a whole top 20 for just him alone, because for a long time now he's been destined to blow up. More from the Jonny L school of thought, a school VERY close to my heart.

D Bridge – The Simplist Thing – Dub
D Bridge for me has organic warmth locked down - so much body to his tracks. Electro snares reinforce an 808 backbone, in a whirlwind of filtered booty soul loops... a lot of homage paid here!

Break – External – Engine:Music
Engine music have as good an ear for music as they do an eye for shape and colour, it seems. Break at the moment is king of the rollers, and this is a great example of that... hypnotic and fluid.

Survival – Jam – Widescreen
Great work by the AI guys grabbin this piece of hotness. Mr.Surival coming with a distinct '70s TV detective feel - think of a Harlem crime scene. Kinda Haiti ritual meets uptown jazz.



KENNY KEN MIX & BLEN

Murder You – Kenny Ken – Monitor
My daughter Sam inspired me to do this tune after listening to the original and burying my brother in a soundclash. Benny Page has done a wicked mix on the flip side. Proper ragga intro, then drops into a twisting bassline that compliments the Ragga riff well.

Everyman (Benny Page rmx) – Kenny Ken – M. & Blen
The weight behind this tune is wicked and it goes down well every time I play it. Totally different to the original, more rolling than impact with trumpets following the vocal melody.

Us – Crissy Criss – Mix & Blen
This tune is so fresh. Crissy on the vocals; proper jump up D 'n' B. A lot of synth sounds in this one with some shuffling beats that roll with the tune. The bassline's very catchy and this will be Crissy's first release on Mix and Blen. He's had a lot of practice and now it's time to show his talent in the studio.

Bloodyknuckles – Modified Motion & Faction – Dub
Bad with the synth and sick with the bass. Been playing this tune a while now and it works every time. Beats are tight and the flow is good. The intro is single kick drum with different fx swirling in and out of each other, then drops into this wicked synth and a wow bass, beats sound, kinda metallic with percussion working hard.

Proposition – Erb n Dub – Urban Takeover
This tune is a jump up roller. Filtered synth intro that's moving well with the beats that come in half way through, then drops into a crunchy kinda bassline that's in three parts. Then another synth sound comes in and picks up the tune more, rolling all the way.

Number 1 (Roni Size VIP) – Clipz and Die – Dub
Original was bad, then Roni got hold of it and took it to the next level. Love the synth intro and how it drops into that ragga bassline and vocal before the drop - Sort of slow motion, the way it drops in. Nearly every DJ is dropping this one. Badman.

Cocaine Speakin – Wood Packa – Muzik Hertz
These guys have given me a few bangers and this one's bad. Heavy beats from the off, with a organ riff with plenty of fx. Drops into a really catchy bassline that's synth one minute then crunchy wow the next minute.

Magic Man – M. Motion & Faction – Propaganda
Orchestra style intro over light beats - sounds like being in the Albert Hall on a symphony night - then drops into a wicked wow wow bass with a filtered synth after every four bars. This one's gonna be big, trust me. Beats rolling all the way.

MA2 (Kenny Ken & Mace Rmx) – SS – Formation
The best remix Mace and I have done to date. We've tried to incorporate as much of the original, but with a 2007 bassline, Strings and vocal that compliment each other drops into a wow bass that kinda follows the original bassline, with a heavy synth as back up, Tight beats.

SIMON 'BASSLINE' SMITH

01. Drumsound & Bassline Smith – Cold Turkey – Technique
02. Chase & Status – Dumping Riddim – Dub
03. Bailey – African Descent (History mix) – Dub
04. Davi – Untitled – Dub
05. Futurebound & Matrix – Universal Truth – Viper / Metro
06. Phetsta – Congo – Technique Recordings
07. Digital – Space Funk (Goldie remix) – Dub
08. Drumsound & Bassline smith – Stay Loose – Technique
09. Probe & Cabbie – Get Ready – Dub
10. Alex Perez & MC Fats – Down The Line – Shogun Audio

TC

01. TC – Jump – Dstyle
02. Ed – Track 4 – Dub
03. Majistrate Nicole – Phycosis – Bingo
04. Fresh – Scream – Dub
05. Die feat Ben Westbeach – Get Closer – Dub
06. TC – Wheres My Money VIP – Dstyle
07. Friction – 3rd Degree Gurns – Dub
08. TC – Rockstar (pornstar VIP) – Dstyle
09. Clipz feat Hollie G – Up To No Good – Dub
10. Heist – Go To Work – Dub

SUV

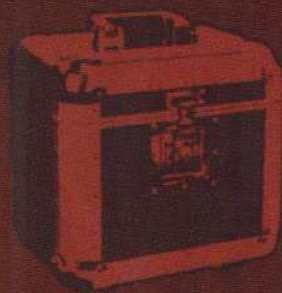
01. Surge – Sunu Tabla VIP – Dub
02. Heist – Pum Pum Stabba – Grid
03. Suv & Don:e – Slow – Playside
04. Natruel MC – Rockaway – Playside
05. Big bud – Dirty Miss Kirty – Dub
06. Rough Cut – One Blood – Dub
07. Roni Size – Jazz 3 – Reprazent VIP
08. Unknown – Skelm Danger – dub
09. Patife – Diariamente – Dub
10. Suv – Make A Difference – Playside

DJ MARKY

01. Random Movement – Ruthless Machine – Dub
02. D'kay & Dj Lee – Waxed (Marky & Bungle rmx) – M.headz
03. D'Kay – Your Soul – Bingo Records
04. Break – Yes – Commercial Suicide
05. Amit – Suicide Bomber – Commercial Suicide
06. Nu:Tone – Deep Old – Dub
07. Calibre – Mr. Right On – Signature Records
08. Bungle – Politics – C.I.A.
09. Marky & Total Science Feat. Ayah – 2nd Date – C.I.A. / Innerground
- 10-Marky & Bungle – Back Like That – Dub

GOLDIE

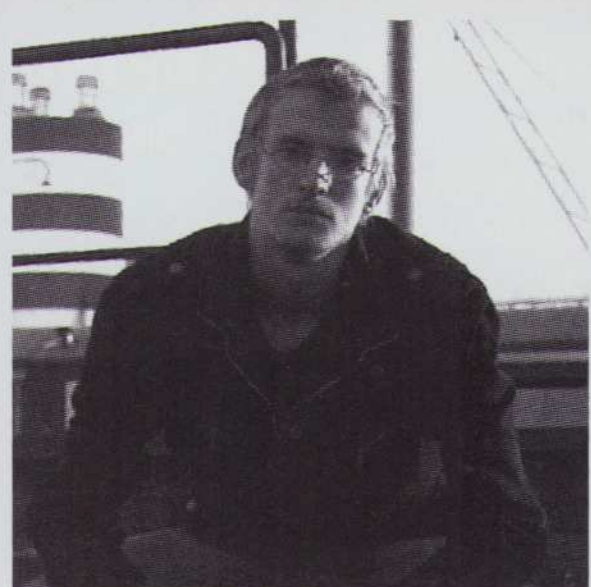
01. Rufige Crew – Vanilla – Headz Dub
02. Rufige Crew – Hard Work VIP – Dub
03. Dillinja – Fly – Dub
04. Dillinja – So Special – Dub
05. Digital – Dennis The Menace – Dub
06. Twisted Individual – Galloping Elephants – Dub
07. Unknown – Is This Real – Exit
08. Unknown – Free Girl – Fellowship
09. Unknown – Letting Go (VIP) – Dub
01. Digital – Spacefunk (Rufige Crew remix) – Dub



drum & bass reviews

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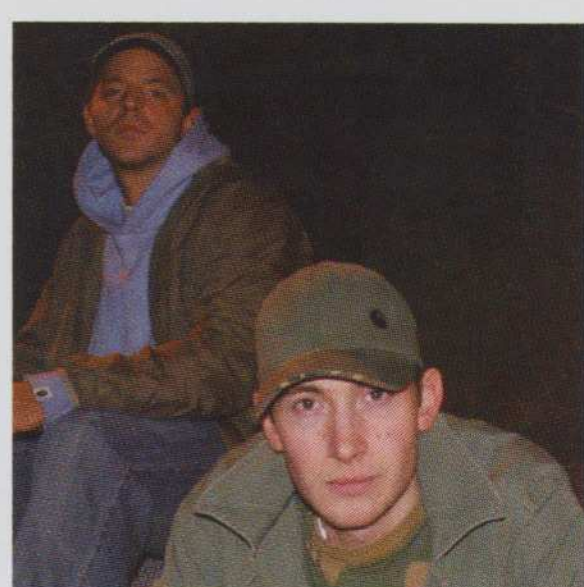
Icicle / Icicle & Switch Long Lost / These Golden Days Avalanche

Avalanche's first release of 2007 is a very soulful Dutch affair from Icicle & Switch, rather a departure from Limewax's excellently insane rave up '1/2LB' b/w 'The Way The Future' (which I liked very much). Icicle's sweet solo effort 'Long Lost' is sparse but uplifting, with eerie lunging strings and an ice-cold silent breakdown in the middle before recommencing. Icicle & Switch pull off a marvellously soulful move with 'These Golden Days': blending a luscious 1950s warbling vocal with a deep grooving bass line, soothing beats and funky rhythms. If you haven't already, expect to hear this played by everyone from Gilles Peterson, Fabio to Annie Mac, an excellently versatile 12".



Phace / Phace & Noisia Reservoir / The Feed

Subtitles
Immense twelve! For anyone previously unsure of Phace's credentials, this sampler for their forthcoming debut LP 'Psycho' will set you straight. As you enter the barren landscape of 'Reservoir' a quite storm is brewing, but it's not long before the tense calm is replaced by the most ripping jagged brass hook imaginable, which in turn gives way to a pulsating technoid Neuropunk beast. You will not stand still! Close compadres Noisia join the ride on the flip for an epic Photekian beat down. Oozing class, the constantly evolving 'The Feed' will sate the beat freaks and Neuro nerds alike. Check for the review of their LP in our album reviews section.



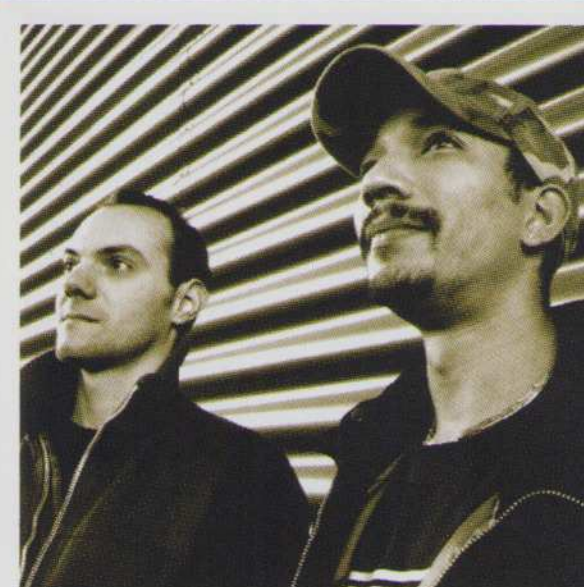
Verse & SP Surrender / Border Patrol

Crunch
Similarly to the likes of Phace and Break, these two MCs turned producers are about ready to step up the game and with this release bring two of the choicest cuts of early Prototype and Virus influenced sound. This release is like a sword fight between Ed Rush & Optical and Dillinja, with the former winning the contest on the sinister yet groovy 'Surrender' – a track that has crossed over into even Fabio's DJ box – while the latter comes out on top in the emotionally uncertain 'Border Control'. Things are never black and white, and this release provides some much needed shade in a superficially dark or bright world. Essential.



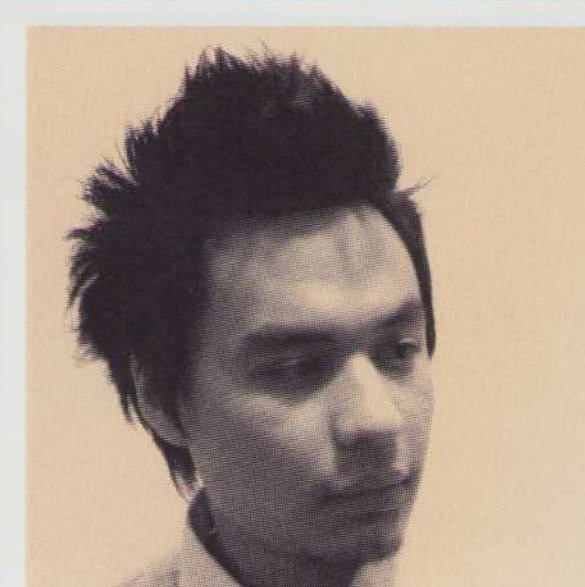
The Brookes Brothers Hard Knocks / Mistakes Breakbeat Kaos

BBK returns to form with new signings The Brookes Brothers. These guys can do no wrong at the moment here they demonstrate their accomplished production skills. Refreshingly musical and full of feel good factor, 'Hard Knocks' pulls on the heart strings with beautiful strings, melodic riffs and 'Do you feel alright' vocal samples. The breezy arrangement is underpinned by big crisp beats and bass that allow it to work a floor with ease. Flip for 'Mistakes', which takes it harder with a fat rising b-line but retains the musical flex with more sweeping strings and vocals. Lovely.



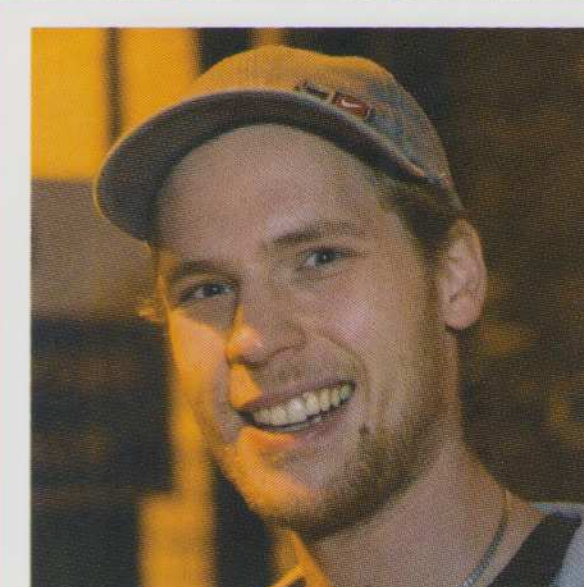
Artificial Intelligence Bloodlines / Malarone Dreams

Widescreen
AI step up with the second release on their own Widescreen Recordings and it's totally huge! 'Bloodlines' is a tune of epic proportions, with neck-snapping snares and stomping synth bass switch ups. Trademark AI strings and massive bell chimes envelope you into a dark but intensely uplifting journey. 'Malarone Dreams' is a little more typical of the AI we all know using some Bambaata breaks, thick pads and a simple to-and-fro riff for an excellent Deep House influenced ride. Big with all the key players, you need this 12"...simple as.



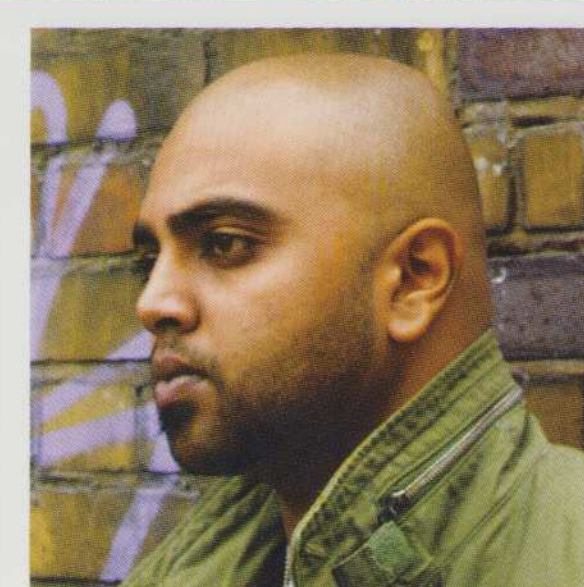
Mutt The Scarborough EP Renegade Recordings

Dim the lights as Mutt kicks off this release with percussive breaks and a big bass for those who like big bottoms. Keeping it smooth this rolls out nicely. Something different on 'Summer Thing' as an airy House inspired organ hook grabs us as the bongos ride along the break, drawing a little from Calibre's 'Rejack' perhaps. More sexy bongo beats intro on 'Same As You Feel' into the breakdown with a sped up female Soul vocal then dropping into a subby bass. Sadly it lacks any development after this but is nice in the mix nonetheless. Mutt seals the deal with 'You'll See' with nice Rhodes and 'Dance and you'll see' vocal snippets.



Break Yes / Ringing Ears Commercial Suicide

Following the success of SKC's LP, Commercial Suicide returns to London for a dose of Break beat-meistry. As we all know, despite having being rinsed, there's nothing like an Amen rinse-out to get a dance going, and 'Yes' indeed does. This is no non-sense business from Mr. Bierman: big bad Amen, thumping bass, an incessant mid-range riff and reece swaths make this an excellent dancefloor tool. Is that what Commercial Suicide is supposed to be all about though? 'Ringing Ears' is more what we've been hearing from Break of late: a solid, growing, subdued stepper with crisp percussive progressions. A solid 12" but leaves us still waiting for the next step in Break's production.



Sabre Riverside / Colony Assault Lucky Devil Music

Sabre satisfies once again with another delicately crafted brace of tracks, this time for Lucky Devil Music who despite only being on their second release, are already proving their A&R skills. Kicking off with the Cuts Got Flavour break, 'Riverside' comes straight from the D Bridge Soul school of merging serene swathes of organic warmth with contrasting synthetic incursions: a lovely musical journey. As always on the flip Sabre shows his broad scope of influences with the brilliantly sinister 'Colony Assault'. The collage of twisted bass, haunting atmospherics and bleep melodies are reminiscent of the darker side of early Techno via the moody Drum 'n' Bass sound of Konflikt. Stark, rolling and essential.

The Chosen / Shakka & Diamond Nightmare

**/ Word Of God
Cymbalism Recordings**
American imprint Cymbalism seems to go from strength to strength with every release, and with no less than three labels running under their increasingly impressive flag, it looks like the pressure isn't letting up for a hot minute either. First up on this disgusting 12" are newcomers The Chosen with a dark and dirty number entitled 'Nightmare'. As you'd expect this is not for the faint hearted! Tight beats and low bass mingle with screeching atmospherics to create a tear out killer. On the flip 'Word Of God' manages to take things deeper and tougher with rinsing Amens and rave stabs. Dirty like three day old underwear!

Special A The Cradle / Dreaming You Highlite

Unfortunately not so long after it started Highlite was declared defunct by the Ram Records crew. However, you have one last chance to grab some Highlite goodness in the form of two 12"s, the first from Special A and the second from Eddy Woo. Well, I suppose that's two chances then! Both 'The Cradle' and 'Dreaming You' are exactly what you would expect from the tag "Liquid Ram": lush melodies and atmospheres are backed up with stunning levels of production. Anyone who likes their tunes a little bit deeper but with enough punch for the dance-floor should pick these up. Perhaps if we start a petition they'll keep the label going!

Komatic Ring The Alarm / Miami Vice (Remix)

WS Records
Any Junglist worth their salt will know the Reggae sample that Komatic has plundered for this D'n'B lick. 'Ring The Alarm' is a pure floor filling bubbler of a tune with "Rewind" stamped all over it. If the crowd doesn't go mad for this tune I will personally come to your venue and give them all a stern talking to for you. On the other side Komatic has remixed the theme tune to 'Miami Vice': yes, that '80s cop show! Coming like a rube-boy version of Enya, Jan Hammer's original work gets twisted up and spat out in a D'n'B style that is surprisingly attractive.

Various Artists 9th Wonder LP Pt. 3 Progress

The Horizons Music army goes on the march once more and they're armed with crispy breaks and sub low bass lines! First up on the next instalment of their '9th Wonder' LP is Alix Perez with the title track, serving up Soul like it's going out of fashion. Skitty then makes an appearance with 'Side By Side', a dutty little roller with silky smooth vocals, while Equinox brings the Drumbfunk vibes on 'Visions'. The tune of the EP has to be Breakage's remix of Heist's 'Sprout' however. With its half-time bounce and super low bass, it just rolls on and on to infinity. In the words of MC Jakes, "Deep, Titanic!"

Nicole & Majistrate The Horn / Two Worlds

Lowdown Deep Recordings
'The Horn' breaks you in gently with a squelchy synth line and percussive rhythms before the drop comes and boy is it a monster! Vocal samples express the end of mankind and screeching leads whiz past your head like bullets on a battlefield while the bass line hits like ten tonnes of sub-low concrete. Flip over and 'Two Worlds' offers more of the same but with a P-Funk infused flavour. It's not fashionable to like this style of D'n'B at the moment but I suggest you keep an open mind because for those who just like to have fun, these two are perfect floor fillers. Built for big wigs on big rigs!

Silva D / Innovatah Love & Hate (BCee & Lomax Remix) / Tribulations

Ease Up Records
First release for the Ease Up camp run by London's Silva D, and taking up the first firing duties are BCee & Lomax remixing 'Love & Hate' and Innovatah with the booty shaking 'Tribulations'. The B side is a nice enough slice of Reggae wind and grind sillage: get your gal on the floor for this one! But the real prize goes to BCee & Lomax's stunning remix of 'Love & Hate'. Opening their minds, chucking the rule book out the window and sticking two fingers up to convention, they weave Dub horns, uplifting synths and bassbin-busting bass lines to magical effect and create a euphoric and uncharted ride through familiar territory.

ShockOne Let Me Go / Frank

Incite Recordings
'Let Me Go' displays just why I've kept my eye on this Perth duo since I first picked up one of their releases: melodic lead lines mix with powerful drums, epic atmospherics and the whole thing is overlaid with splatters of a famous vocal sample. Flipping over and 'Frank' shows a whole new side to ShockOne: dramatic and distorted bass sticks a knife to your throat and rips your wallet from your back pocket with all the attitude of a 15 year old ASBO warrior. ShockOne have the perfect mix of musicality and production values and I can't wait to hear more from them!

Bad Robot Life (feat Seve) / Game Of Life

M-Atome
I'm absolutely loving everything Bad Robot do right now, from their joint efforts to their solo work: everything they touch seems to turn to dance-floor gold! This time around a little known French label has picked up two absolute corkers in the shape of 'Life' featuring vocalist Seve and 'Game Of Life'. 'Life' is the pick of the pair with its winding reeces, fat drums and luscious atmospherics, but 'Game Of Life' is no half baked effort either. This one offers similar production values but with a tougher and slightly less accessible spin. Hot like potatoes.

Kubiks & Lomax Wise Words / Random Movement Intersection

Progress Limited
Strictly limited things here and coming on some rather nifty looking see-through vinyl too. Kubiks & Lomax take the fore with 'Wise Words', a beautifully uplifting effort with sweeping atmospherics and razor sharp beats: one of their best tunes to date in my opinion. Random Movement take up the B side and the inclusion of 'Intersection' makes this an outstanding 12". Relentlessly rolling and effortlessly produced, 'Intersection' sucks you in with a soulful groove and a warmth that you'd expect from someone like Calibre. Pure class.

Benny V & Fresh Kutt / Krisis End Game / Catchin' Ya

Dance Concept
The Dance Concept crew have been pushing D'n'B through their well known events for the last seven years, and for those that didn't know they've also got a label on the go. Having kicked off with 'The Legend', a tribute album to the late, great MC Stevie Hyper D (an essential purchase for all 'Junglist Soldiers'), the camp gets its second twelve on the shelves complete with a pair party numbers. First up DC's Benny V hooks up with Fresh Kutt of 'The Trick Of Technology' fame for a cheeky little stepping synth-led cut characterised by its oriental melodies. On the flip fellow crew member Krisis chips in with the playful stab-led 'Catchin' Ya'. Keepin' the vibes alive!

Blue Sonix / Electrosoul System Luv Me (Logistics Remix) / Moving In Transit

Spearhead Records
Spearhead are really stepping up the pressure with every release at the moment and their ninth effort is no exception. Hospital's own Luke Skywalker of Drum 'n' Bass takes up the remixing duties and twists 'Luv Me' into a full on, epic and uplifting journey that retains the feel of the original and yet is Logistics through and through. This is everything a good remix should be! Backing that up, Electrosoul System shows us why he's in such demand at the moment. 'Moving In Transit' features sharp breakbeats, lush atmospheres and deep bass tones that draw you in and don't let go.

Mutt Hot Lick Squeeze (R.I.P. J Dilla) / Just The Kind Of

Creative Source
Mutt returns to Creative Source after his 12" with Rhizone for a solo effort, paying his respects to arguably the greatest Hip Hop producer of all time, Jay Dee. Half-time Hip Hop drums descend into an awesome Funk-fuelled Drum 'n' Bass workout, coupled with choppy but impeccably arranged samples. The icing on the cake is the lighter-inducing breakdown of the track, and the ease with which the track resumes its original tempo. Proof that sample-based D'n'B can still be interesting and innovative. On the flip Mutt continues on a similar flex. A lush vocal, precise sampling plus a spacious break render 'Just The Kind Of' perfect early-evening fare. Amazing stuff.

Moving Fusion Monster Hunt / Radiance

Drum Culture
Moving Fusion was once a two man band, but now they've gone their separate ways. Sparfunk has set up his own imprint, Terrafunk, and now Jeff Moving Fusion has done the same with Drum Culture. As one would expect, it may take a minute for them to find their solo feet, but Drum Culture is off to a good start with this 12". 'Monster Hunt' and its choral vocals and bouncy bass line will get you on the floor and the simple Tech-Jazz (don't ask where we get these sub-genre names from) of 'Radiance' is sure to keep you there.

Contour Colour Of Silence / Medieval Love

Planet Funk
Both Contour and Planet Funk have come up on my radar before, but neither has made a strong impression on me in the past, but now I can no longer say that! Finnish producer Contour has given Kenny Ken and Mace a pair of musical beasts that are hungry to be unleashed on unsuspecting dance floors. 'Colour Of Silence' opens with super-tight beats and happy guitar licks before dropping into an LFO bass line that can't fail to move people. 'Medieval Love' on the flip blends a strange mix of razor-like drums, deep dubby bass and Robin Hood-esque melodies. Don't ask why, but it works!

Axiom Vendetta / Sanctuary

Redlight Recordings
Axiom's first solo production (after ably assisting Optiv & Chris SU with 'Nightfalls' and 'Soulcube' respectively) explores some deep and murky but DJ friendly waters with this release on Redlight Recordings. 'Vendetta' has distorted dark vocals and swarming synths building up to a nasty break, while on the flip 'Sanctuary' is a cheeky roller with heavy sub bass and rumbling electricity: perfect for slamming in if you're lucky enough to be playing the graveyard shift and need to get some bodies moving. Tight production all round, although 'Sanctuary' is probably the better one for my money. Shame we don't see more Swiss Drum 'n' Bass this side of the water.

Spirit Axis / Circuit

Inneractive
Another straight up cut here from Spirit. 'Axis' is the kind of tune reloads were invented for, simple as. Starting off with a simple drum loop, the tension rises, the elements amalgamate and then "Bang!", it all drops down into some vintage Spirit stabs. If you've heard it out recently you'll recognise it as the one which made everyone in the room go mental. 'Circuit' is a bit harder to classify and sounds like three tunes playing at the same time. Whether that's a good or a bad thing you decide, but the sonic spectrum never gets too overpowering as it casually rolls with unexpected elements dropping in and out of the mix.



Steve Spacek / D Bridge
Thank Yu & Credit / Thanks & A Bit More / Last Straw

Liquid V

Exit prepares us for a soulful journey by introducing the spaced-out Electronica and sci-fi crooning of Steve Spacek. Having previously released as Black Pocket for the inspirational Rush Hour and the experimental Plug Research labels, Steve is now making Exit his home, this 12" being the first in a series building up towards his album. Offering something different to Exit fans, the first two tracks on this release are deceptively simple slices of downtempo synthetic Soul that will slowly meander their way into your mind but then refuse to let it go. The flip sees Steve providing his evocative vocal talents to the 170bpm backdrop of D Bridge's luscious 'Last Straw'. Get to know!



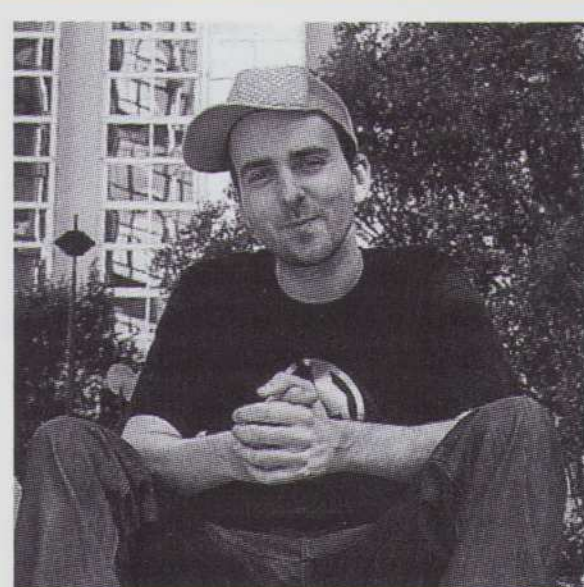
Rufige Kru
Monkey Boy / Special Request
Metalheadz

The legendary Goldie returns to production duties to sound the alarm for his forthcoming Rufige Kru LP 'Malice In Wonderland'. Now working alongside promising young engineer Heist, the duo turn out two solid tracks. The sweeping Electro pads and Acid arpeggios of 'Monkey Boy' further underline the strong influence Detroit Techno is having not only on Drum 'n' Bass but all forms of Dance music at the moment (put your hands down please). Meanwhile the playfully dark 'Special Request' saunters boisterously with a break on each arm amongst a crowd of dub sirens and ghostly voices, barging all pretenders out of its way. We await further noises from wonderland with bated breath.



Ben Westbeach & DJ Die
Get Closer (Lovers Mix / Rockers Mix)
Brownswood Recordings

Sweet Jesus, it's the tune that everyone is playing, talking about or gently making love to a beautiful woman to! Opening with cheeky pianos and Ben Westbeach's smooth vocals, the 'Lovers Mix' will soak you all over in silky Liquid vibes. This one will give you a warm and fuzzy glow and bring a smile to your face. Retaining a large portion of the same elements, the 'Rockers Mix' simply twists it up a bit and adds a DJ friendly intro and a classic Full Cycle drop, complete with the ever-so-popular Tetris-like bass line the ravers seem to love these days. Instant rewind bizness!



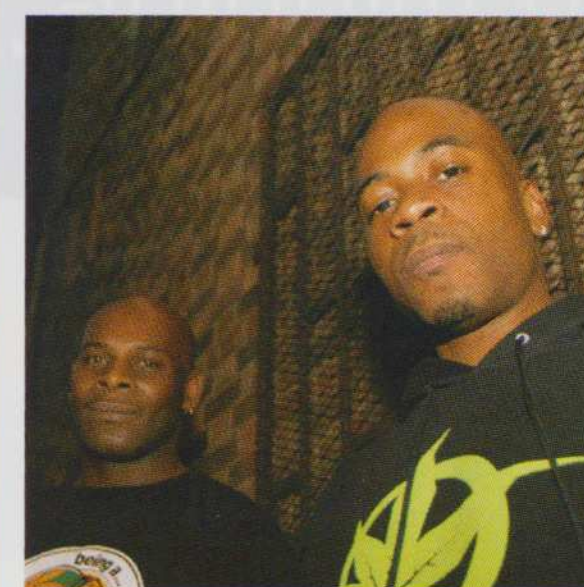
Redeyes
When Will It Ever End EP
Bingo

Ever purveyors of a good Drum 'n' Bass deal (but without going Tesco Value) Zinc's Bingo Beats brings you a whopping double pack of sweet treats that have already gathered radio support from the usual folk like Fabio, Bryan G, my mum, etc. Four unusually musical numbers from Redeyes (fresh from being sparked out a few weeks back by 'Enders extra Goldie for ripping off 'Inner City Life'), offer chilled and soulful vibes, but hints of brass instrumentation give the tunes optimism. My favourite is probably the title track, but you can't really go wrong with any of them ('Kashmere', 'Clone' and 'Double Funk'). Coffee table Jazz Funk.



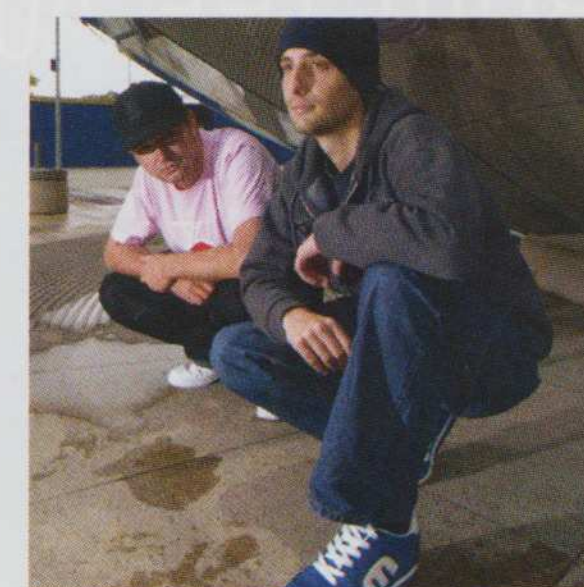
Skynet / Sleepers
Runaway Child / Unnatural
Sudden Def

Sudden Def returns with a double header which sees Underfire vet Skynet take care of duties on the A whilst the flip is taken care of by Sleepers, a duo made up of the already established German producer X-Plorer of Metro fame and German promoter DJ Ben Crunch. Both tracks have the distinctive tech edge you'd expect, with Skynet opting for a more clean and minimal approach on 'Runaway Child'; a simple, sparse stepper dominated by a fat 2step beat and a pitching synthetic guitar hook. Funny enough it's Sleepers who turn out the more Underfire sounding track. 'Unnatural' is a techy stormer in true 'Decoy' vein: a runaway train rather than a runaway child.



Potential Badboy
You're Mine VIP (feat MC Fats & Yush)
/ Bitch (feat David Boombah)
Ganja Records

I've had a marvellous idea, let's take two of Potential Badboy's previously massive tunes, stick them in a cage, feed them oysters and champagne, turn down the lights and play some Barry White in an effort to get them to breed. Oh, it seems PBB has already done it! 'You're Mine VIP' splices the original 'You're Mine' with 'Girlz' and creates a monster, bastard lovechild that destroys dancefloors on contact. 'Bitch' on the other side features David Boombah and is yet another bubbling Reggae tinged slice of D'n'B pie.



TC & Distorted Minds
/ Heist & Studio 12
Compton
/ Creeping Dub
Digital Soundboy

In a relatively short amount of time Shy FX's Digital Soundboy label has become something of a buy-on-sight affair. With previous efforts from Benny Page, Visionary and of course Shy & T Power themselves, Soundboy has shown it has nothing to prove. For their sixth release they welcome a few newcomers to the camp, starting out with TC & Distorted Minds' 'Compton', which is pure G-Funk vibes from start to finish. This is D'n'B if Dr Dre had been making it 15 years ago! Following up, Heist & Studio 12 give us the more familiar dubby sound we've come to expect from the DSB fraternity. Fat like ghetto booty!



Survival
Alpine
/ Caught On Me (ft MC System)
Dispatch

Dispatch continues down its smooth Liquid rolling route with relatively new artist Survival who's been causing a little stir in certain circles. The beats are running from the off on 'Alpine', with brooding atmospheric pads and smooth guitars pulling us along to alpine chocolate bliss. Get lost in this one. Future Thinkin's MC System joins up on production duties for 'Caught On Me' and together they deliver a deeper, more broken beat affair. Seductive sax swathes lurk in the background as an alien girl whispers the title and the ethereal atmospherics surround us like a forest mist. Expect much more to come from Steve Survival.

Sabre
Love Is Gone / Dojo
Osiris

Defcom's offshoot follows up its excellent debut 12" from Dekota with a slab from the in form Sabre. With what sounds suspiciously like a pitched up Nat King Cole sample running through it, 'Love Is Gone' should be under the dictionary definition of atmospheric. It rolls along nicely building suspense until wisps of acoustic guitar slide in, which in turn leads to a vague sense of unease as the discordant strings float above: a nice musical tune with some interesting harmonic ideas. 'Dojo' on the flip starts off like an old Future Sound Of London tune before the drums drop and a moody neuro-funk bass propels it forward, sending all into a twitch in its wake.

N Phect
/ Cerebral Productions
Shift Funk / Exposure
Full Force

The new release from Full Force Recordings is some European double A side Tech Neurofunk business from Germany's N Phect and the UK's Cerebral Productions. 'Shift Funk' contains all the beat grinds and pylon buzzes you'd expect: it's quite mean and ticks along viciously. Maybe I listened to it a bit too near the bass bin (for a bit too long) but concentrate and I'll swear you can hear a huge sonic Drum 'n' Bass dog growling and barking... honestly. 'Exposure' starts off as a slightly deeper cut but soon drops into similar sonic nastiness. Two excellent cuts to keep toes tapping. Just stay away from the bass bins.

Seba
Forever
/ Your Deepest Love
Secret Operations

What the hell is the deal with Sweden? There's a low crime rate, miles and miles of open green land, gorgeous beaches, beautiful people, hardly any traffic, plus recently they seem to be teaming all over our new releases too. This double A side of spooky, jungle-distilled beats is released by Seba (who is Swedish by the way... I'm not some kind of random Swedophile). 'Forever' is an introspective vision of bright-blue skies in your past with icicle high-hats tapping against your view, while 'Your Deepest Love' does pretty much the same thing but in a different order and with slightly different noises. Old Skool.

Pieter K
As One Of Them
/ Set The Records Straight
Inperspective

Although their releases are a little thin on the ground, when they get one out it's always a good one. Inperspective continues its bid for world domination with these excellent Pieter K offerings. A suitably complex follow-up to 'Temerity', 'As One Of Them' is an exploration of a dark incomprehensible underworld soothed by singing strings. 'Set The Records Straight' is slightly more straight-up madness - a bit like being stuck inside a Gameboy that can't decide whether it's trying to teach classical piano or argue with its circuit boards. You'll probably only ever really play 'As One Of Them', but both sides are prime late night listening.

Dub One / Current Value
Cry Of War / Death Wish
Soothsayer

After offering a break from their usually unrelentingly raucous output with the stunning ASC 12", the ever-fearsome and Soothsayer Recordings continues on its quest to bring down the established order by returning to offer the nosebleed massive a deep and deadly beats extravaganza. Dub One makes his debut with the mayhem-inducing 'Cry Of War', which comes 'cross like a lesson in break manipulation. On the flip, dark side favourite Current Value offers up a similarly distressing aural assault with 'Death Wish': subliminal suicide! This is an accomplished release but its slightly mindless violence may not be the revolutionary tactic that will change the grand design.

DJ Andy & Mikrob
Keep My Love On The Mainline
/ Look Up
Emotif

Two guitar-lead tracks here from the Emotif crew, as Brazil's other favourite son, DJ Andy and production partner Mikrob combine to make two sensual tracks. Mainline has been getting some serious play, but it's with the vocals of Spoonface that this tune has been taken to the next level. Perhaps the wrong time of year to be releasing something this up beat, with its summertime feel. Same for Look up, but this one has a bit more edge to it with its knarling bass sounds complemented with a guitar hook make this AA the preferred track. Some quality business.

Various Artists
We Know EP
DNAudio

Kicking off with the gritty riffed-out ride of 'We Know', Break & Silent Witness set an awesome pace for this long overdue EP. Break follows up with 'Gunk', a spiralling haunted whirlpool of sound straight out of a Steven King movie. Silent Witness then reappears with Finnish producer Ercola who makes his debut for the camp. 'Pick Up' builds slowly but once the gnarly collage of low end and mid range distortion drops, the track begins to let loose, particularly in the rhythmic department. Silent Witness then finishes us off with the cacophonous 'Eternal Cycle', mixing raucous drums, a vast array of atmospheric influences and a continuously evolving bass riff.

Fracture & Neptune
Wrong Think
/ A Clue
Bassbin

Even as I write this review I'm still undecided as to whether to give this 12" a positive or negative write up. The point of contention is not the tracks' quality or execution, but how heavily they lean on their influences. 'Wrong Think' is like a drumfunk cover of Ed Rush & Optical's 'Watermelon', while 'A Clue' could easily have been on Danny Breaks' 'Vibrations' album with its quirky '70s sci-fi Jazz Funk feel. This 12" underlines the lack of new ideas within Drum 'n' Bass at the moment, but at the same time it serves to remind us of inspirational and innovative music. See, I'm totally lost. Just go and buy it and decide for yourselves.

Break
Cold Sweat
/ The Vacuum
Critical

Break, one of the scene's most consistent and promising producers, returns to Kasra's Critical, one of the scene's most consistent and broadminded imprints. Break can churn out tracks like 'Cold Sweat' all day long, and for fans of his forceful Neuro head-nod style it's just the ticket, but for those Break fans who are still waiting for tracks of the calibre of 'Immaculate' and 'Z Groove', look no further than the flip. Inside 'The Vacuum' Break forges a sumptuous ambient mood with layered echoing sax licks and ethereal pads while the track slowly builds, driven by the dark funk of the acoustic bass line and industrial distortion. And as always, it's all about the post-bridge mood switch. Smooth!

Fanu
Ninja Chicks
/ Toshio
Darkestral Media Initiatives Limited

As Madonna once sang, "Life is a mystery" and she wasn't wrong, especially when it concerns anything Darkestral related. Imagine the shock of having a bona fide master of the oriental arts abseil noiselessly through your window just to deliver a record to review. And then being neutralized with a sleeper-hold only to wake up with a strange mechanical goat's head insignia branded on your rear upper leg. Is it the return of the Two Swords Technique or the arrival of the Red Indian? The imagination is a splendiferous thing, and vehicles for it are hard to come by in Drum 'n' Bass these days. Look and you shall find grasshoppers.

Nolige / Fracture
Eyes Deceived / The Juggler
Scientific Wax

Equinox and Breakage's imprint reapplies the pressure after a slight pause with this eclectic twelve featuring Wolverhampton's up 'n' coming Nolige and break veteran Fracture. 'Eyes Deceived' is a true case of deep in the jungle, but Nolige has found his drum and is beating out a mean, syncopated groove as low frequency floor dwellers emit their subdued roar and high frequency sky flyers screech through the rhythmic canopy. In contrasting style, 'The Juggler' is a serene aquatic journey through warm waters populated by canoodling dolphins and peculiar crustaceans. A pad swathes like a fresh sea breeze and brings with it a rolling rhythmic tide and low end waves. Simple and effective.

Skyver & D-Jon
Broken 'n' Twisted (Remix)
/ Spun
Technique

Ozzy boys Skyver & D-Jon bring the ruckus introing with body-rocking 2-step beats that lead into the dropout where a thought provoking spoken vocal (Australian of course) runs over a melancholic string section. Not sure about this cut perfectly for the dance-floor, Caned across the board by everyone from Fabio to Andy C, and a must for any Drum 'n' Bass DJ, regardless of style. On the flip we see a return to more traditional territory for Subtitles. A sultry intro and a rolling bass punctuated with reece stabs leads to a groove that should cater for fans of that minimal rolling vibe. Awesome stuff: buy on sight.

Teebee & Noisia
Shower For An Hour
/ Moon Palace
Subtitles

"Teebee & Noisia in disco shocker?" Put away your preconceptions of spangled flares, 'Shower For An Hour' is Disco D'n'B mayhem. Sublime sample filtering, trademark crushing breaks, and the 'Will it won't it' drop tailor this cut perfectly for the dance-floor. Caned across the board by everyone from Fabio to Andy C, and a must for any Drum 'n' Bass DJ, regardless of style. On the flip we see a return to more traditional territory for Subtitles. A sultry intro and a rolling bass punctuated with reece stabs leads to a groove that should cater for fans of that minimal rolling vibe. Awesome stuff: buy on sight.

Assonance & Bane
/ Jazz Thieves
/ Antidote
/ Turn Around
Keynote

With monikers such as Assonance and Bane, I was expecting mindless thuggery. However, I was greeted with tight breaks, lush pads and an expertly filtered bass line reminiscent of Al or Q Project. Clever sample usage allows 'Antidote' to progress without becoming repetitive, resulting in quality Liquid Funk with a sinister edge. Liquid V contributors The Jazz Thieves provide the flip, living up to their name by serving up some hot Jazz licks on this tune. However, at times this deep Liquid roller feels a little cluttered and could benefit from a little more space in order for the hooks to really shine through. All in all a quality 12".

Pentagon & Ethix
Kings Of Kings
/ Moody Blues
Phuturo Recordings

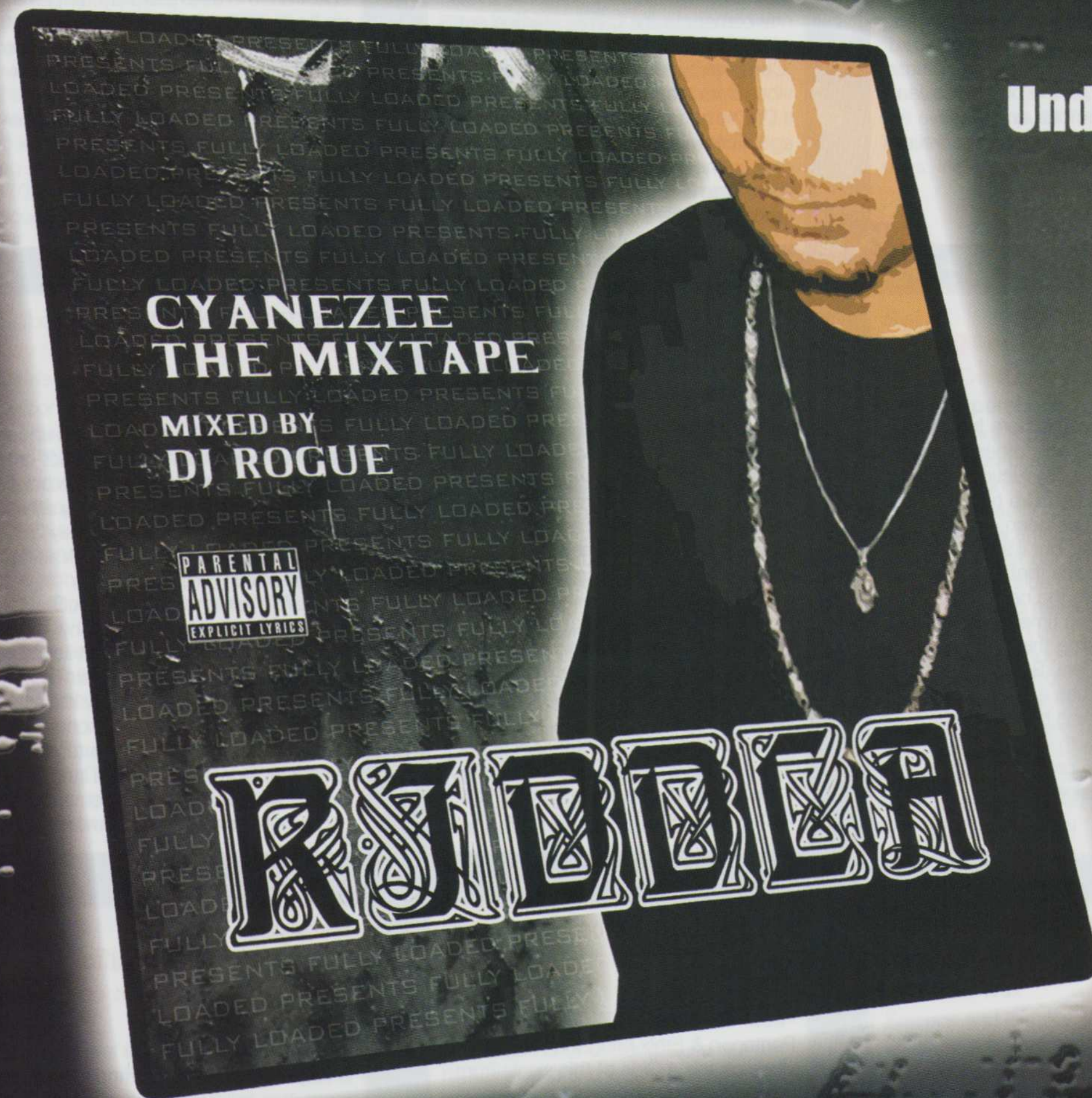
Pentagon & Ethix bring the Reggae vibes on the A Side of this single from Juju's Phuturo imprint. Although strengthened by some impressive bass line athletics, there are times in this sun-drenched roller where its lack of originality lets the sublime level of production down, thus coming across like a less hook-laden Digital Soundboy effort. However, the B Side is a different kettle of fish. Although paying homage to Al and Logistics, this deep Liquid roller with its creeping piano sample is a quality slice of future Funk. Sampled speech sets an eerie vibe at the breakdown, then running breaks, filtered drum samples and a warping bass line help keep the momentum. Quality.

Redeyes
/ Alix Perez & Specific
Leaving This Planet
/ Side 2 Side
Brigand

D Kay and his Brigand imprint have a reputation for quality and these cuts don't disappoint. Redeyes rolls out a dreamy string-drenched masterpiece, underpinned by a male vocal so sweet it would melt even the most die-hard Clipz aficionado's heart. Couple this with pounding sub bass and loose breaks, and you're onto a winner. If it was impossible to better Redeyes' effort, no one told Alix Perez, who once again when coupled with Specific, comes out with one of his best tunes to date. Summer vibes are the order here, with a sublimely filtered intro washing into superb jazzy horn licks and choppy breaks resulting in unadulterated dancefloor joy.

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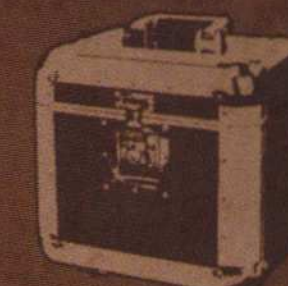
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hip hop reviews

Reviews by: Jesse Keene & Laurent Fintoni



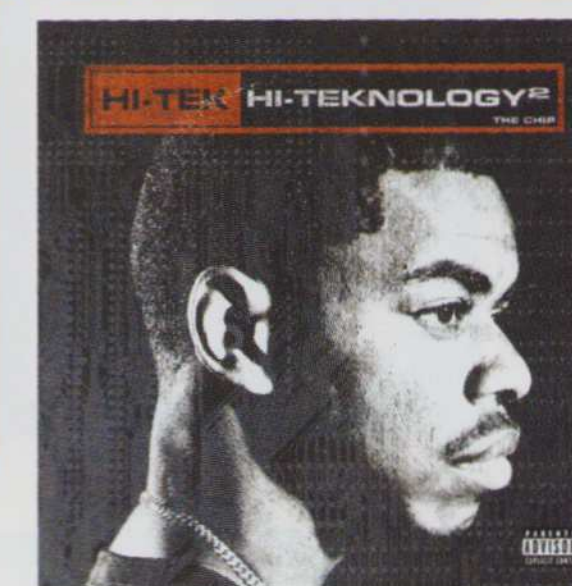
Swollen Members
Black Magic
Battle Axe

The group with an awkward name to explain are back, bringing more of that heavy Battle Axe sound. Now five albums deep, they can always be relied upon when it comes to razor sharp lyricism and that boom bap production. This new offering brings more of the same with guest appearances from the likes of Planet Asia, DJ Swamp, Ghostface Killa, DJ Babu and Moka Only. It ticks all the right boxes in terms of a complete album and does deliver in that sense but for those who are looking for something different it will not be found here, not to say it's not good especially if you're in the mood for an assured Hip Hop formula.



Joe Driscoll
Origin Myths
Buttercuts Records

Welcome to the world of Mr Driscoll, and what a complex world it is. Hailed as bringing a new era in Hip Hop, his music encompasses all the elements of the genre from beat boxing to live instrumentation. The lyrical content is informative and intelligent while the beats are orchestrated with a unique finesse. To break the album down would be like spoiling the surprise as this is something that all must hear as it crosses so many boundaries. A truly original album from a truly talented artist with a lot more to say than your average MC, run and grab yourself a copy as soon as possible as this is not to be slept on in any way shape or form.



Hi-Tek
Hi-Teknology 2 - The Chip
Babygrande

Hi-Tek returns years after his highly acclaimed work as one third of Black Star, his collaboration album with Talib Kweli and his own solo debut, 'Hi-Teknology'. Five years on his sound is still amongst the finest today. Amidst the clones and general bollocks we take for granted in the over-commercialised enterprise known as Hip Hop, Hi-Tek manages to be refreshing while keeping a fairly high profile, as exemplified by the host of guest MCs including The Game, Busta Rhymes and Nas. If like me you feel that at times Hip Hop really is going down the shitter, then 'Hi-Teknology 2' is the kind of album that will remind you why you shouldn't lose faith just yet.



TTC
3615
Big Dada

For the last five years TTC have proven that French rap doesn't have to be a clone of its American inspiration. At times it can be far removed from the preconceptions of the public and industry, and that's often the mark of real innovation. TTC are firm proof that the ethic of "Hip Hop can be anything it wants to be" is still alive: it just happens to be a bit French. With '3615' the trio of Cuiziner, Tido and Teki Latex offer a spastic slice of music that treads a fine line between silly and revolutionary. Production comes from Para One, Tido, Tacteel, Orgasmic and Modeselektor, who drop weird G-Funk, Electro mash ups and downtempo Electronica. An inspiring slice of French Electro-Crunk madness that everyone deserves to hear at least once.

Juggaknots
Strip Joint
/ Use Your Confusion
Amalgam

The Juggaknots return with their first offering from the new full-length album. The 12" itself is a good introduction to the Juggs sound, 'Strip Joint' being the more club tune of the two tracks. With a broken Disco break, it rises and falls whilst you find your head being rhythmically led by the tempo. 'Use Your Confusion', the LP's title track, draws you in with a whining guitar lick and then breaks into a synth driven melody. It's quite hard to dissect the sound of this track but it's kinda like Outkast meets the NYC streets. Heavy yet slightly odd.

Here Plan B treats us to three live recordings. First up is 'No More Eatin'', a rawkus opener. He slays the mic savagely with intelligent word play whilst the beat comes crashing through your speakers like a JCB. Moving on to 'Broke', the pace slows down but the intensity is still the same, taking you through the trials and tribulations of day to day living when money is somewhat scarce. Bringing the disc to a close is 'My Life', a turbulent guide to social commentary making this EP another impressive outing from one of the UK's finest rising artists.

Bring on the lively Hip Hop with this 12" from DJ First Aid. Featuring Million Dan, MCD and Rodney P, the title track 'Devon Cream' comes slamin' in with everything in the right place. The production is tight and the MCs bless the verses respectively: a definite one for the dancefloors. 'Escapology' comes bumping in like a rejected tune from the Minder soundtrack. The piano drives the tune on while Mantis livens the content even more with his unique brand of lyricism. Both tracks complement DJ First Aid's style and make this 12" well worth checking out.

In this day and age independence is sometimes the best way to go, especially in the music industry. NozL, a production and turntablist duo from Newcastle and London, are a fine example of that, having taken two years to polish their first release and set up their own label to push it through. With featurings from 2tall and Mala (from Parallel Forces), NozL show off an impressive array of production styles over eight tracks from Downtempo to Dubstep and jazzy Hip Hop beats, all made entirely on turntables. An excellent release that shows how genuinely arresting the scratch art form can be.

Lamont & 2tall
Senses Overloaded EP
Real Tablist

Despite being separated by the sea, Lamont & 2tall (based in Belgium and London respectively) united through a love of good music, serious production and turntable skills. With 'Senses Overloaded' they offer up a heady mix of music with a wide range of influence and styles - eastern chords and melodies, neck snapping breaks, synths and scratches all collide to provide a perfect escape from the mundane. With three productions each and a joint track, 'Senses Overloaded' offers up a tasty set of instrumentals delivered with the type of production and turntable skills that aren't heard often enough.

Over the years Amon Tobin has become one of Ninja Tune's most well known artists, with each of his releases generally coming with the type of hype that a lot of labels wish they could gather. This new release, taken from his forthcoming new album 'Foley Room' really deserves the hype. All the sounds on the album were recorded naturally and then processed and arranged by Amon. The result is some seriously haunting and inspiring instrumental music. If the three tracks on offer here are anything to go by the album could well be one of the year's best.

There have been a fair few crews appearing on the UK scene of late and some serious talent is now emerging through the fog: Bobba Fresh is one such example. This EP offers a solid lump of Hip Hop that takes you back to the days of Gunshot & Hard-noise. I use this comparison literally because of the aggressive and conscious way Bobba attacks the mic. The heavy beats thunder in from the word go, complimented by some excellent turntablism from ITF Champ Jazz T. This is a seldom-heard dosage of raw Hip Hop flavour: seek it out and destroy your system.

Books on NY graffiti are a dime a dozen, but every once in a while one comes along which is actually arresting and interesting enough to become an essential part of anyone's collection: 'Burning New York' is such a book, with 220 pages of hardback quality photography detailing the painted walls of graffiti's birthplace and modern day mecca. With chapters covering the origins, tags, 9/11, caps, crews and more, the book offers an amazing visual collection of the evolution of graffiti. Complemented by quotes from a range of NY writers, this is an essential book for any graffiti fan and a great addition to anyone's collection.



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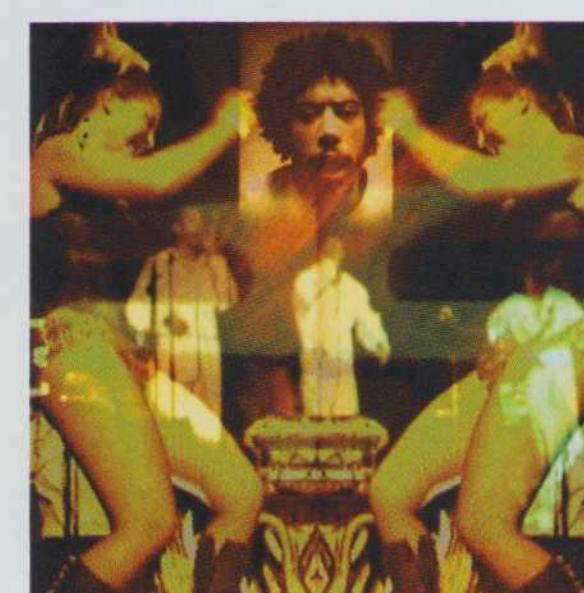
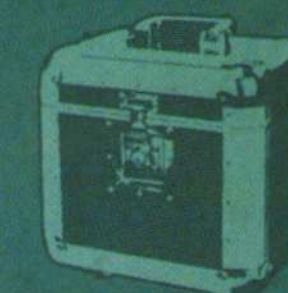
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Freefall Collective
Kermit's Crafty Coconut
/ Loosen Up
RESIN

Resin's newest signing are live five-piece band, Freefall Collective. 'Kermit's....' is a stomping example of raw dirty dub that will have crowds jumping up and down in unison with its skanking 'rub-a-dub' foundation-shaking bass shenanigans. 'Loosen Up' really sounds like the sound of a live band translating what it does on stage into a fine production. There's at least three vocalists playing off each other on this relentless soulful funk and you can almost feel the whole band moving together across the stage waving their arms and gesticulating wildly in a way that could only mean that they're enjoying themselves immensely.



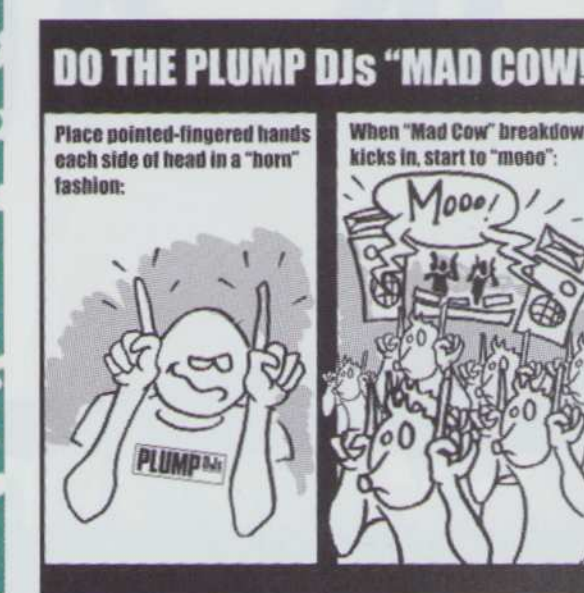
Dan F & Jariten
Halo Remix EP
Sound Of Habib

To celebrate twenty five releases on SOH, label boss Johan (aka Jariten) has enlisted the production talents of Dan F. The EP kicks off with the jacking, heavy, linear Funk of Dopamine, which works very well and sounds distinctive. Backdraft's remix is Guinness Book Of Records obese and needs a crane to lift it off the decks once you've played it! The original mix meanwhile is an Oriental-meets-Scandinavian brew of delicate synths and cinematic textures. Neztic turns in a rolling funk version with real breaks and plenty of ivory tinkling. Hi 8 completes the line-up with an '80s neon Electro-Tech journey.



Far Too Loud
Get High
/ Midnight feat. Jenny Bell
Funkatech

The young lads that are Far Too Loud continue their technoid Trance wave excursion into Breaks with 'Get High', a seriously chunky piece of boom-bastic production care of the hugely resonating, gurgling b-line, funky and techy (perfect for Funkatech!) crisp beats, searing synths and plenty of intricate edits. This would sit well with a Techno or a Breaks crowd: peak time action! 'Midnight' sees FTL exploring a more Liquid Funk groove, with rolling beats overlaid with a full vocal. With lush breaks that will work on the floors and radio, Kiss FM has been hammering this track.



DO THE PLUMP DJs "MAD COW!"

Place pointed-fingered hands each side of head in a "horn" fashion.
When "Mad Cow" breakdown kicks in, start to "moose".



Plump DJs
Mad Cow
Finger Lickin'

In typical Plumps fashion this works in such a simple way. One big fat bass line just dominates this exercise in the low frequency domain. The track just keeps pummeling you with its incessant sub and all the while the percussion keeps building and introducing new elements to keep your rhythm sections moving along in, well, a rhythmical fashion. That's it really, what more can we say? It's a big fat Plumps track that works. Oh, and it does have a cow mooring in the breakdown. Don't know why, but who cares!?

Chris Carter & Fine Cut Bodies
Frogmarch
Rec

It's always interesting to see what Chris Carter has hidden up his sleeve, and this is certainly interesting. He's teamed up with Fine Cut Bodies to craft a slice of precision Tech-Funk that goes all over the shop in a kind of alien-Charleston stomp way. All the usual bleeps and blips are here, with the trademark rolling edits and linear wiggles you'd expect. This is kind of cheeky glitch that has a bit of fun about it, rather than being up its own arse, and most importantly, has a kind of otherworldly funk to keep your hips swinging. The flip 'Dub' version is a techy glitch-House affair showing Rec broadening their breaks horizon.

Deibeat
Time To Rock
/ Drummatic Twins Remix
Freeflow 45
Low Contour
/ Move Ya! & Steve Lavers rmx
iBreaks: Funk & iBreaks

A tech funk work out complete with vocodered samples and tearing synth trumpets aplenty on this rasping little number. The Drummatics stay true to the original, keeping the squelch factor turned up, almighty breakdown, some guitar licks and a generous smattering of funk. Meanwhile on iBreaks, new signing Freeflow 45 steps up with this continental sounding acid-funk breaks trancer. The real bad-ass here though is the MYSL remix, which takes the caustic shenanigans of the original and twists them into an almighty 303 show-down. Funked out peak time action.

The Presets
I Go Hard, I Go Home
/ (DJ Hell Remix)
Modular

Yes I love it when a track of this magnitude lands on my doorstep! This is without a doubt one of the best record I've heard all year! Driving chunky beats, an Acid line that could have been played by the devil himself, and bass so low it'll knock sideways make this the one. The man I charge for causing me to break out in a cool sweat, DJ Hell. The good people at Modular made an extremely wise decision when they decided to make that call to the International DeeJay Gigolos offices because the label boss has come up with some of his finest work to date.

Nicky Van She
& Dangerous Dan
Around The World Again
Bang Gang 12 Inches

Now you've got to have some balls to take on and rework a classic like Daft Punk's 'Around The World', but these two strangely named chaps have surpassed themselves here. Merging pounding synths with full on Rock guitar lines and mashing that with bass riddled beats and snares, they've created a real winner. This is so infectious that it'll have you jumping like a teenager at their first Heavy Metal concert. I've seen this wipe the floor at both Breakbeat and Techno parties, showing the cross-genre power of this record. Do not sleep on this record. Bag a copy today!

Slyde
Space Bass Rock
/ The Click
Finger Lickin'

Those Finger Lickin' Disco funky mules are at it again, dropping some more hot-stepping wax on the club dwelling masses. Taking '80s b-boy stabs, rolling kicks and snares, and merging them with craftily cut up good-time Funk vocals, Acid bleeps, and that all before we get to the bass. 'Space Bass Rock' is naughty and guaranteed to have any room rocking from front to back! On the flip we're treated to more twitchy floor damage in the form of 'The Click', a more heads-down affair which will raise a smile and a shake of the hips from both the boys and girls.

Rob Reng
Making Ya Bounce
Ruff Dog

After causing untold damage with his Brighton Breaks Thief collaboration 'I'll Be The Shhh' earlier this year - a record still in my box - Rob Reng goes solo for his next outing. Taking the lead, 'Makin' Ya Bounce' hits you straight in the gonads with punky bumping drums before the Acid tweaks and FXed Hip Hop vocals cut in and out of the mix. Then comes the drop, and you better find some space because we're going down China Town! Synth drenched bass of the highest order, so deep you'll have to catch your breath, emanates for the pleasure of all around. This guy has some serious talent.

Beat Assassins
Keeping It Jiggy
/ (Beat Assassins Remix)
Mofo

Kicking off the year in fine style the Beat Assassins raise their heads for more floor-shaking mayhem in the form of the neck snapping 'Keeping It Jiggy'. Giving you the necessary amount of Breakbeat goodness in one hearty meal, rocking beats get slapped around the face by broken glass stabs and bouncy Ragga vocal samples, before the icing on the cake - the beastly bass - drops firing in all directions. This is peak time knee dropping beatage that'll do the business on many a floor. On the flip, Breakbeat's golden boys get busy on the remix duties, taking the original track on a funkier laidback journey.

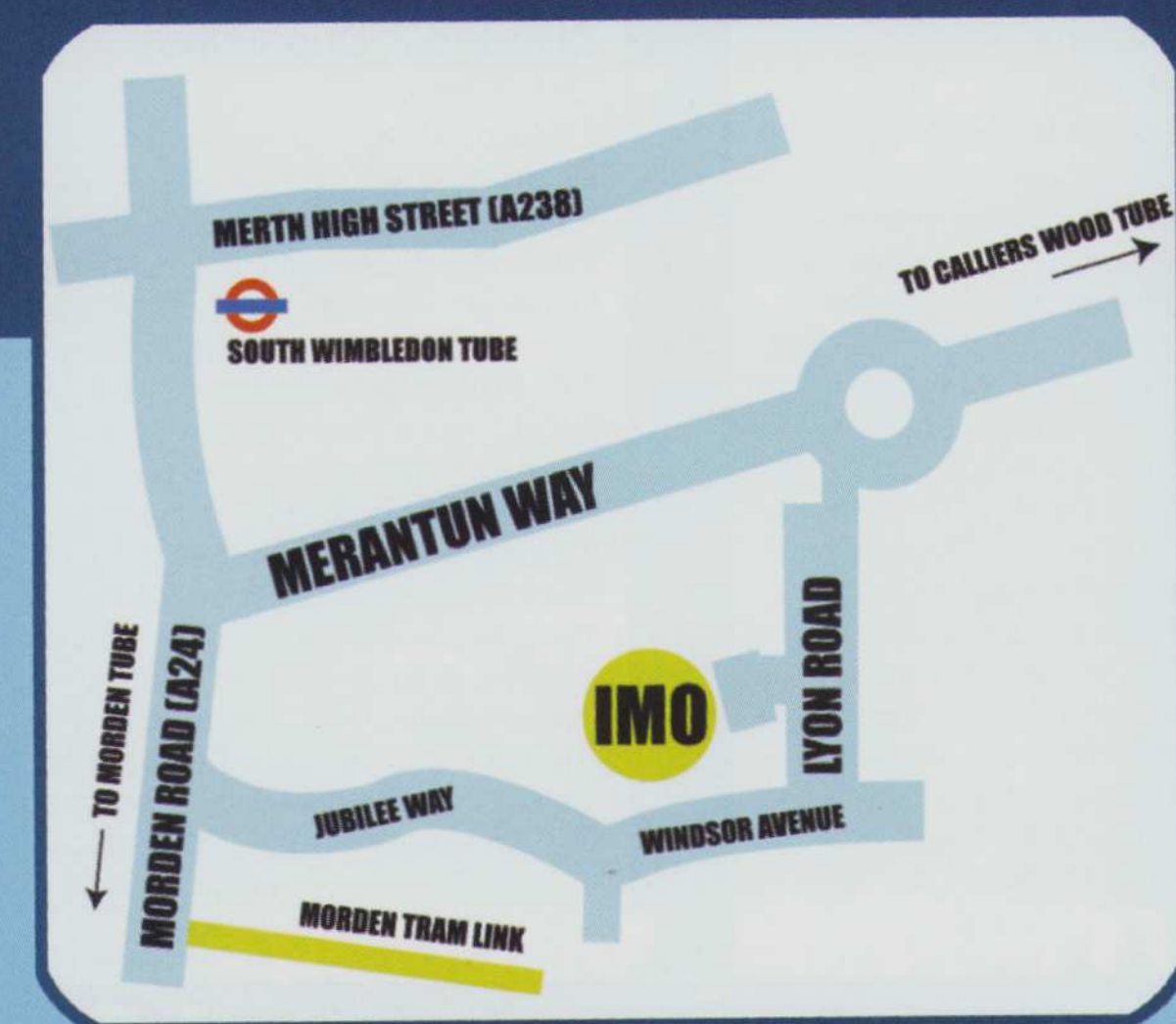
Diverted & Dopamine
Only One
/ (Blim Rmx)
Diverted Traffic

Having made some serious waves in 2006, the award winning Dopamine teams up with high rising duo Diverted for a monstrous collaboration. Slicing twisted snares and punchy kicks before slinging down to make way for the bass, oh golly gosh this beauty drops low and hard! Bursting out of the speaker stacks as FXed female vocals get warped into the rolling beats and bass, there's no messing around. On remix duties the man who can, Blim, steps up to the challenge and yes he's made top of the class once again with a rocking Acid funk for any dirty dancefloor.



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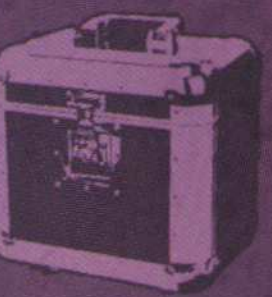
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Heaven 7
Learning 2 Fly
Definitive Dance

'Learning 2 Fly' by Scotland's Australian defector Mike Euphony and singer Vicky Fee, otherwise known as Heaven 7, has been secretly kept under wraps and will be coming your way in late January 2007. Currently being smashed on the Dance circuit, this has got to be one of Definitive Dance's finest release to date, with hard thumping beats, lush vocals, a cheeky Electro House style bass line, and a huge uplifting synth breakdown. Definitive Dance has been one of the fastest growing up 'n' coming labels to hit the Hardcore scene recently. The many tracks featured on the 'Bonkers' mix CD series and the 10 releases last year alone testify to that.



Brisk & Vagabond
EuroLove
Next Generation

Brisk & Vagabond are true pioneers in the Hardcore scene with a massive array of releases to their name. This latest offering from the Next Generation stable is no exception, with its fast and furious beats, chopped up "Wax in", taxin', no relaxin' rap bites, suspiciously familiar sounding vocals, and uplifting melodies. The duo have added their own classy style to this full on Hardcore stomper. The flipside is equally as strong, with meaty analogue bass lines, juicy riffs and "Infected... This is a virus" vocal hooks, making this a must have release!



Kurt
Twilight Zone
Lethal Theory

Following hot on the heels of their massive first release featuring Sy & Unknown's remix of Joey Riot's 'Do We Need The Music', Lethal Theory employ the skills of Liverpool's bouncemaster DJ Kurt who delivers once again with this high energy assault on the eardrums. Put together in typical Kurt style, stacks of well programmed edits and stutters, quirky bending synth lines, crowd fondling build ups and the well known "This is a trip to the twilight zone" rap sample scatter across this Hard Dance tinged workout. Expect much more to come from Lethal Theory in 2007.



AI Storm, Euphony & Weaver
/ Ultravibes
Eyes Don't Hide (Ultravibes remix)
/ Dust
Warped Science

Warped Science kick off their 2007 campaign with this tasty remix of last year's hit 'Eyes Don't Hide' by AI Storm, Euphony & Weaver. Talented German duo Ultravibes are on remix duties for this massive vocal slammer. Expect hectic chopped up "On my mind" samples, a massive hands in the air vocal breakdown and catchy riffs in this energetic stomper that is already being caned by the likes of Brisk, Slipmatt and co. The flip 'Dust' is an uplifting Scott Brown influenced workout, with a massive ravey hook guaranteed to fill any dancefloor.

Sytronik & Sparky
Let It Shine
Ufology Records

After the success of their second release featuring 'Tears '06' and 'Punk Access' by label head honcho UFO, Ufology get their third release under their belts with this uplifting and original vocal slammer from Sparky & Sytronik. Catchy vocals from the talented Francisca Balke, chunky percussion and fast paced synth melodies do the business of this cut and should ensure that this release is as successful as the last. Watch out for this label over the next year as there will be lots of fresh and exciting sounds appearing from the camp in 2007.

Seduction & Gammer
Bright Star
/ Put Your Hands Up 2007
Maximum Impact

Seduction, promoter of the massive Uproar events, teams up with Essential Platinum's bad boy Gammer, who has had more releases in 2006 than Domino's have served up pizzas! For this monstrous double header, the duo employ the lush vocal talents of the excellent Alison Wade who hypnotizes over the bouncing beats and infedious hooks of 'Bright Star'. The flipside is an updated remix of last year's stab fest "Put Your Hands Up", and is no exception, staying true to the original bouncy vibe, catchy hooks, Klubbheadz rap samples and funky pitching midsection. Not to be missed!

Draft & Method
Torn To Pieces
Draft & Method

After the success of their previous outing (Like A Dream b/w Hardcore Anarchy) cheeky duo Draft & Method team up once again for outing number three, this time borrowing some sneaky vocals from America's favorite talent show winner to anthemic effect. Chunky beats, guitars and an insanely catchy riff are the order of the day in this excellent cover! Already huge in Spain, this one is guaranteed to take the UK by storm and continue to propel Draft & Method's label into the record boxes of main arena and bedroom DJs alike!

Alistair Storm
Dropping Bombs/World Of Darkness
Raw Elements

Raw Elements delivers the goods once more with this fine solo outing from Alistair Storm. Already featured on the 'Hardcore Underground' mix CD, 'Droppin' Bombz' is a nonstop, hectic, bouncy, rap and sample fuelled workout with frantic sampling, classy piano and an ear tickling riff you'll be humming for months to come! The flipside is on a slightly darker ravey tip, with Public Enemy's classic "Somebody in the house say yeah!" vocal hook, a haunting piano line that wouldn't sound out of place in a Hammer Horror film, and a funky energetic riff, all guaranteed to do the damage on the worlds dancefloors!

Frantic, Resist & Impact
Spending My Time
/ (DJ Ruboy Remix)
Return Of The Clans

Amato and IMO's Hardcore distribution guru Jay Frantic teams up with Switched On's Resist and Infexious Audio's Impact for this trouser tickling vocal monster. With vocals from the Hardcore diva Lisa Abbott, this track already featured on 'Bonkers 16' and has proved its worth on the nations dancefloors. Remix duty on the flip comes courtesy of Spain's DJ Ruboy who adds an unmistakable Spanish vibe to this sure fire hit.

Spinback & Storm
Heart Attack
/ Total Confusion
Underground Recordings

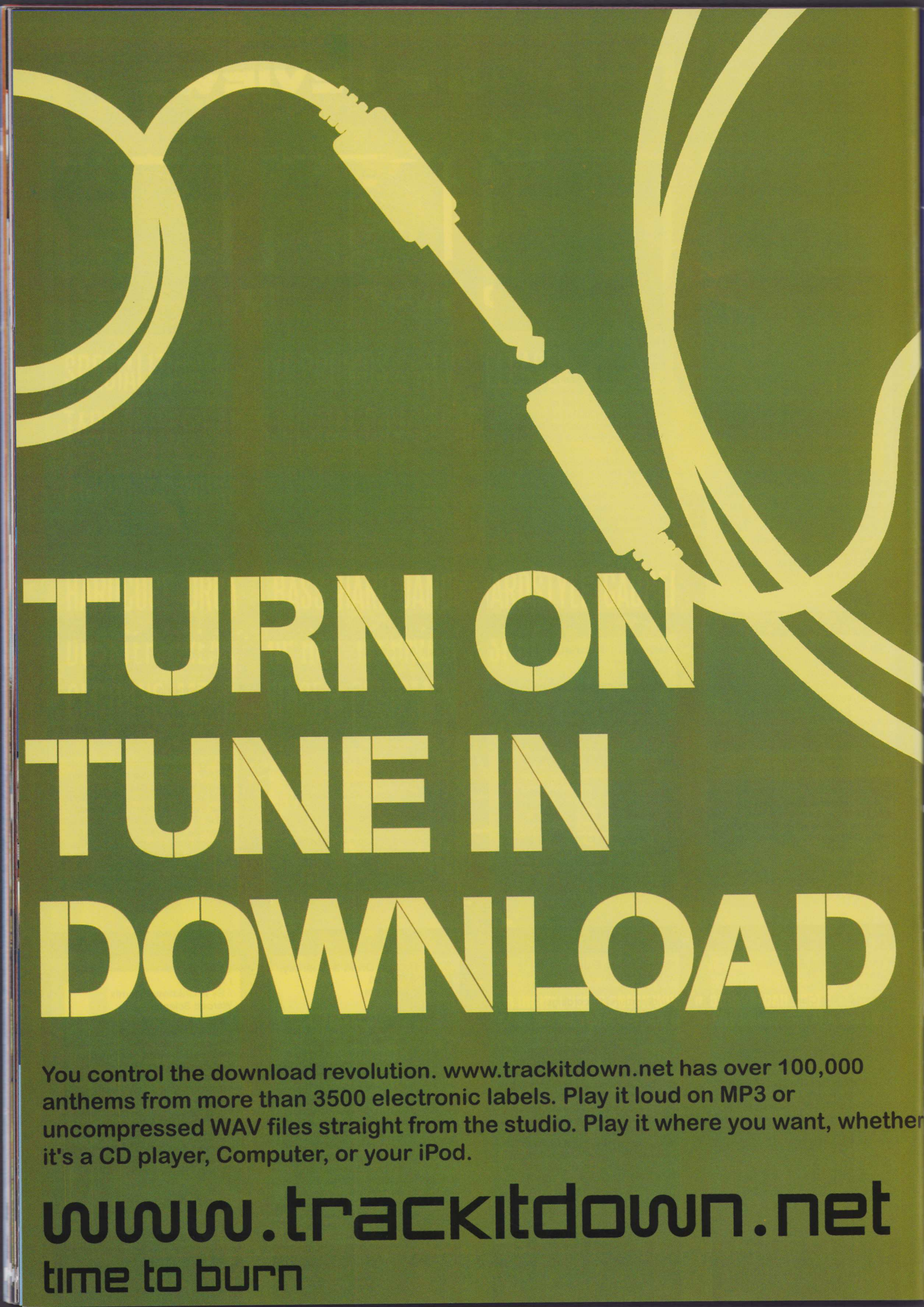
Check out this 140 bpm Hardcore Breaks offering on the label that brought you the massive Moondance anthem 'Ultimate High' first featured on 'Old Skool Rewinds' album. This Nu Skool 12" re-creates the classic 1992 Old Skool vibe with modern production. 'Heart Attack' is the harder of the two with huge analogue Rave stabs, hard and heavy breakbeats, a speaker-demolishing sub bass line, and Skinny Boy's classic Rap sample "Hard like a heart attack". 'Total Confusion' utilizes a panty-moistening piano line guaranteed to send shivers down your spine! With funky rolling beats, intricate drum programming and a deep wobbling bass line, both tracks are already popular with a hoard of Nu and Old Skool DJs.

Scott Brown, Druid & Sharkey,
Hixxy & Recon
Best Of Bonkers
Resist

Resist once again deliver with the 'Best Of Bonkers' tenth anniversary 3 CD special edition box set. Hixxy & Re-Con deliver a classy varied mix ranging from JJ's classic cheesefest 'Have It All' to the screaming Dutch sounds of the early Ruffneck Records series like 'I'm The F@K You Man'. On CD 2 Druid & Sharkey plough mercilessly through 25 Freeform, Hard Dance anthems, starting off on a happier tip with 'Toytown' through the excellent 'De' Sensitize' and finishing with Sharkey's timeless 'Product Of Society'. Mr Brown's offering is a blend of more recent anthems, filled with knee trembling monsters such as 'All About You', 'Turn Up The Music' (S&B Remix) and finishing off with some harder classics like 'Boomstick' and 'Ghost'.

Chwhynny
I Am
/ Sy & Unknown Remix
Warped Science

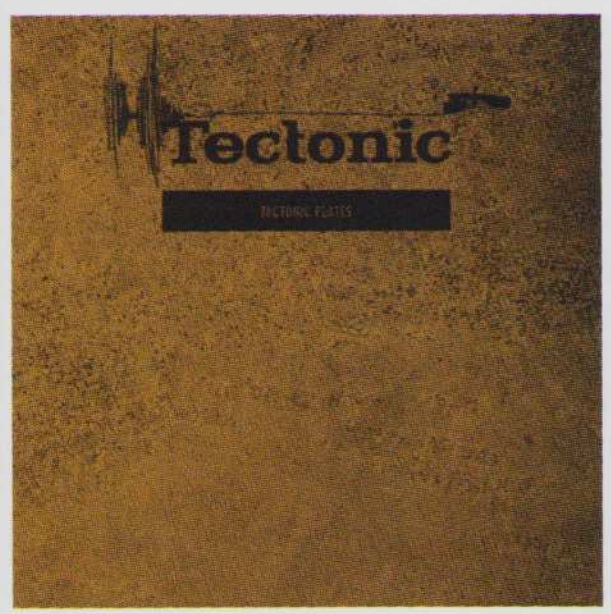
Release 2 of Warped Science's January triple header featured RFU's Dutch Hardcore mistress "Chwhynny" with this excellent debut vocal monster, crisp percussion, knee trembling melodies and lush vocals sung by the lady herself, on the flipside, Quosh's infamous duo Sy & Unknown work there remixing magic with an uptempo bouncy monster currently causing maximum damage on the nations dancefloors! . Also keep your eyes peeled for Warped's 3rd January Installment .. Gammers mighty "Have it! / Re-Sauce-VIP".



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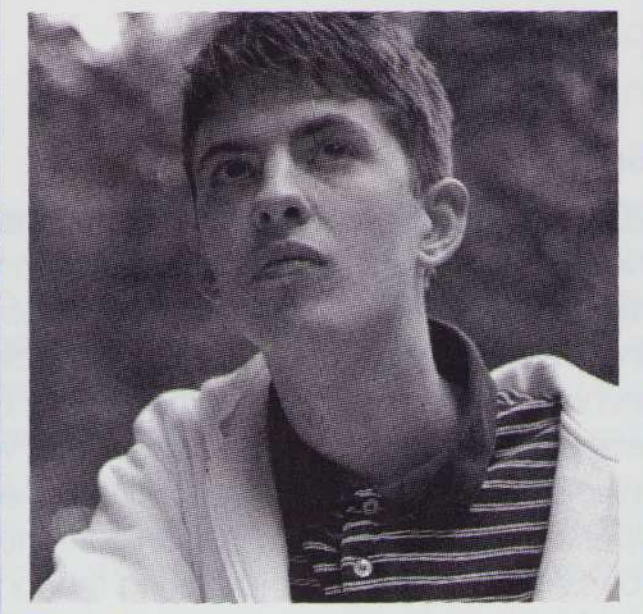
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Various Artists
Tectonic Plates
Tectonic
Dark, brooding, minimal atmospheric sounds abound in this genre-defining double CD release on Bristol's Tectonic imprint. The first CD brings together the four 10" releases that form the 'Tectonic Album', as well as some of the other standout tracks from the label's impressive back catalogue. The second CD is ably mixed by label boss DJ Pinch and gives him the chance to flex his dub plate muscles. Tectonic releases flow seamlessly into the weightiest dubs from the scene's top producers, the highlight being the inclusion of The Digital Mystikz' seminal, 'Changes'. With tracks from the likes of Vex'd, Skream, Loefah, Digital Mystikz, Pinch, MRK1, Distance and Hijak, this double CD really is an essential purchase.



G Squad
Assumptions' (Skream Remix)
LD
Clock Watching
Ringo Records
Legendary mastering and cutting studio Transition deliver the third release on their Ringo imprint. Assumptions is an old drum and bass track that never made it out of the vaults. Since all the big boys use the studio to cut dubplates, it comes as no surprise that Skream is upon remix duties. Skream filters the female vocal and pebble dashes percussion hailing the tunes drum and bass roots. Tight, chopped and gated snares are reworked with the usual sub bass into a busy dubstep framework. New comer LD flips the script with a sublime smooth rub; echoing 2 step soul with dashes of reggae guitar whilst a subtle but strong bassline marinates nicely with each play. Big tune.



Pinch
Punisher (Loefah's SE25 Remix)
/ (Skream's Heavy Duty Remix)
Planet Mu
"When it come, it come in like a blood clart heart attack!" This massive 12" certainly does that with two of the hottest producers on road stepping up to remix Pinch's already massive anthem. Loefah takes the track into darker, more brutal territories, delivering a slice of apocalyptic Dub thugger that doesn't just punish, but provides a fully-fledged execution. Chest destroying bass and harsh, tearing snare hits are the order of the day here. Skream's remix is an all together more bouncy affair, driven by an undulating bass line that has been causing riots on dancefloors far beyond Bristol and Croydon. Planet Mu on top form as usual.



MRK 1
Copyright laws
Planet Mu
Accused of straddling the Grime/Dubstep continuum, MRK 1 has constantly battled to fit in and be completely accepted. His second long player focuses on Dubstep material, yet the odd Grime wobbler is never far away, and the dusty entrails of 'Ruler' echo this most obviously, while 'Caveman Boogie' and 'Trip Down The Nile' ooze middle-eastern charm. Guest spots from Sizzla on 'I Got Too' will please the blazers out there toasting the holy green. The Electro leanings and synth motifs of 'Devils And Angels', and the meandering 'Stardust' that closes out the album, offer us a glimpse into a more scenic and wistful direction, which broadens an otherwise gritty and beats 'n' bass heavy follow up.

Coki
Tortured
/ Shattered
Tempa
Whilst some people speak with words, others let the music do the talking. Coki definitely falls into the latter of these two categories, preferring to stay out of the spotlight that stays focused so intently upon the Digital Mystikz. His latest release on the mighty Tempa delivers a speech of Churchill-ian proportions; a war cry that commands Dubstep soldiers everywhere to take to the floor and skank as if their lives and country depend on it. Heavily armed with two sides of pure bass line murderation, this 12" has long been an essential fixture in the arsenal of both Dubstep and Grime DJs alike. A lesson in half step from the commander in chief, take note and buy on sight.

Shackleton
New Dawn
/ Massacre
Scuba
Shackleton, head of the highly respected Skull Disco label, departs for a much-deserved outing on Scuba. Both 'New Dawn' and 'Massacre' are based around stunningly intricate percussive textures that draw heavily on the rhythmic patterns of Indian tales. These highly complex rhythmic structures give the tracks a very natural and organic progression, which, when combined with the obligatory dose of sub destroying bass weight, creates a deep tribal feel that is almost as akin to Techno as it is to Dubstep. With top DJs from across the genre spectrum regularly playing his tracks and a certain Mr. Villalobos taking up remix duties, 2007 looks set to be a big year for Shackleton.

Fat Freddy's Drop
Cay's Crays
(Digital Mystikz Remix)
Kartel
Every once in a while a piece of music is written that transcends the boundaries of genre, culture and location, and becomes something that means so much more. Mala's remix of Fat Freddy's Drop's, 'Cay's Crays', is one of those tracks. Its beauty lies in its effortless-ness. The smooth vocal floats dreamily over a bass line that is deep enough to drown in, whilst subtle percussive lines carry the tune delicately yet purposefully forward. The hazy accompaniments provided by both the melodica and the classically offbeat Reggae chords are again nothing short of perfection. The seas of lighters held aloft at both FWD and DMZ are a testament to the magic that this tune possesses.

Peverelist
Erstwhile Rhythm
/ The Grind
Punch Drunk
The second release on Bristol-based Punch Drunk, sees label boss, Peverelist, take to the buttons. His production debut is a wake up call for the Dubstep scene; a much-needed reminder that there is far more to the music than half speed plodding. Wholeheartedly embracing the genre's Garage roots, Peverelist proceeds to take them in an entirely new direction, combining Old Skool Jungle influences with a much deeper Techno vibe. From the fantastically lazy, lo-fi piano of 'Erstwhile' through to the ever-progressing hooks and FX of 'The Grind', this 12" oozes class. Two tracks that are both firmly rooted in the past, yet also provide us with an eye-opening glimpse into the future.

Loefah
Voodoo
/ (Omen Remix)
SixSix
It's good to see Loefah getting some of his shit hot tunes, normally limited to a few dubplates, released on other labels outside the DMZ and Tectonic camps. The 'Lord Of The Null Lines' sampling 'Voodoo' sits on Random Trio member Omen's label like a match made in hell. Dark, cavernous and menacing, it's a soundtrack to a disturbing hammer horror where the protagonist gets their head spun around and projectile vomits the spawn of Beelzebub. This is vintage Loefah: minimal, hypnotic and bereft of melody or colour. Omen tweaks a few knobs for the remix pulling the bass line out of shape, but if it ain't broke...

Mala
Bury The Bwoy
/ Hunter
DMZ
For the DMZ crew, putting out records is an organic, instinctive process. Not tied to predetermined release schedules and marketing timelines, DMZ have never done any promotion for any of their releases, which is half miracle, half testament to the power of the South London trio. So the release of the next plate is always an occasion to look forward to and these two tracks are so ridiculously huge that you should buy this 12" on sight. The pounding bass line and crisp woodblocks of 'Bury The Bwoy' carry the listener on a wave of utter abandon. 'Hunter' utilises similar twisted horny melodic lines, but drops a slower, chest-breaking bass assault. Don't think, buy!

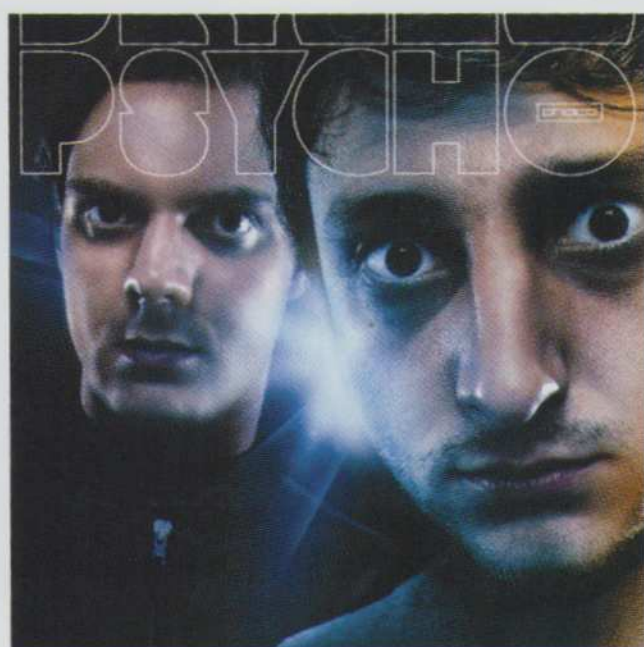
Distinction
Afterlife EP
Dub Police
A label fast becoming as essential as DMZ and Tempa, Dub Police launch their seventh plate with an EP from Leeds DJ and producer, Distinction. After the strength of Caspa and Rusko's releases, this effort is competent enough. 'Afterlife' is a strong wobbler with enough sub bass to tear the arse out of any sound system and get a Subdub crowd moving. However the bleeps and siren effects are a touch overused and don't add anything to a tidy twinkling melody line and punchy 'Bo' vocal. 'Bug Chaser' and 'Overdose' follow a predictable blueprint, with the latter delivering rifling snares that slap you round the chops like Jeff Capes on crystal meth.

Conquest / Ramadanman
Moodswings / Response
Tes La Rock
Uprise / Kill Dem
Bare Dubs
Mr DIY dubstep Ramadanman gets his first wax outing on Deapoh's (of Barefiles fame) Bare Dubs label alongside ConQuest. Trapped on a ghost train 'Response' rattles and bounces like a demented skeleton. Wet ya pants beats and a gripping synth deliver the goods. Conquest clearly is on the same side. Dark, skulking synths waft like cobwebs for a more brooding vibe on 'Moodswings'. Going international, Finland's rising star Tes La Rock is already getting caned by N-type. 'Uprise' is uncompromising dancefloor material with a killer drop. 'Kill Dem' on the flip rolls out the congas, twinkling melody line and frog chorus. There is little between them.



album reviews

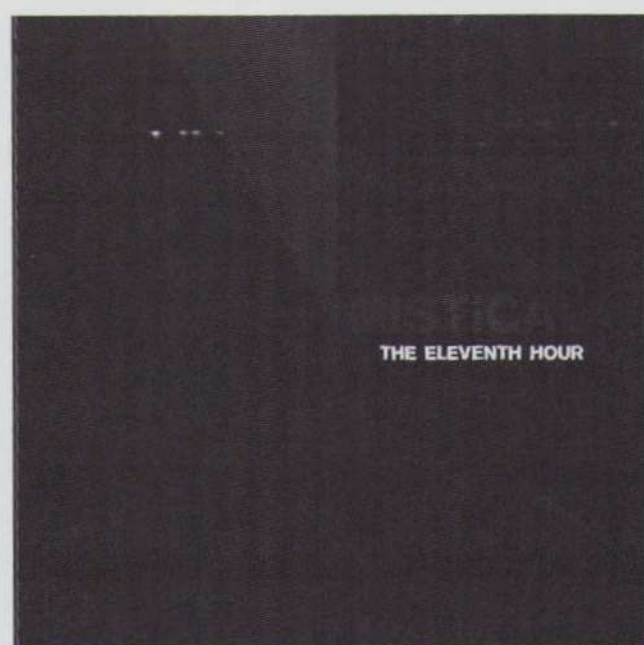
Compiled by Jesse Keene, Adam Backdrop, Lewis Base, Jeryl Wilton, Franjunglepunk



Phace Psycho Subtitles

2007 should hopefully see the sound many refer to as Neurofunk enjoying more prominence in the sets of those in the higher echelons of D&B DJing hierarchy. Strongly influenced by the 'Wormhole' sound of Ed Rush & Optical and the minimal technoid sound of Konflikt, Phace have crafted an introspective, intense and pulsating debut album that will have the more tech-minded of you expressing disbelief at the rawness of the sonic spectrum it contains and dancefloors the world over struggling to maintain control over juddering tendons and singed synapses. Containing 14 tracks, including an apocalyptic intro, a stun-

ning Electro House outro, and the devastating 'Reservoir' and 'The Feed' (feat Noisia) – psychedelic haunting intros and ripping mid-range riffs abound in highlights such as '3002', the doom-laden 'Cataphiles', the wheezing 'Crevice' with Noisia, and the demented Techno of 'Rational'. The only criticisms that can be levelled at 'Psycho' are that the sound it contains isn't yet a thorough evolution of the sound it is influenced by, the tracks are a touch samey in structure and tone, but detailed exploration does reveal satisfying variations in timbre and texture within the album's seemingly monochromatic soundscape.



Mist:ical The Eleventh Hour Soul:R / Signature

Never has an album in recent times started with such intent and promise as this one. Kicking off with title track 'The Eleventh Hour', the highly anticipated and long overdue album by Drum 'n' Bass supercrew Mist:ical makes its intents clear with a gloomy, militaristic masterpiece featuring the scathing vocals of MC DRS. 'The Eleventh Hour' is stunning: it's rhythmically interesting, authentically haunting and very brave in underlining the negative aspects affecting Drum 'n' Bass. Unfortunately, especially considering the antagonistic messages uttered by DRS in the title track, it's the only track

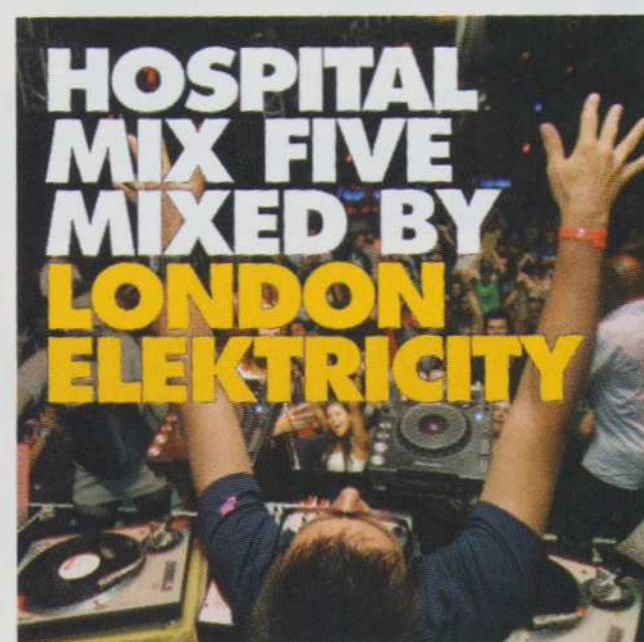
of any real note on what for the best part is a rather uninspiring and bland album. It's, I'm sorry to say, hypocrisy of the highest degree. How can you complain about, "The same old structure that we've heard before, the same old samples now you're out the door, the same old bullshit drives me up the wall," and then put two Amen tracks on the album? Without the inclusion of the title track, this review would've been different, as there are some modest highlights, but in the same way that Mist:ical exercised their freedom of speech on 'The Eleventh Hour', so has this reviewer in this review.



Various Artists Maldini & Vegas Present Bad Taste 2 BC Presents

Back in the BC boot camp, life appeared quiet following the success of the 'Bad Taste' LP released last year. But low and behold, the Maldini and Vegas militia were constructing another powerful addition to their Drum 'n' Bass arsenal, guaranteed to cause mass devastation once it was unleashed: 'Bad Taste 2'. The compilation combines the studio output of established and upcoming producers, leading to a varied selection of quality tracks that are likely to provide all breeds of tech-head with a flavour for their taste buds. The 3 x 12" vinyl contains tracks from artists including Moving Fusion, Eddy

Woo, 17th Boulevard and the ever-ready State Of Mind. Arguably the highlight of these is Body & Soul's 'Blow My Dues Out', a heavy combination remix of two tunes from the first LP. The double CD format features one unmixed disc, containing an additional four tracks including C.A.B.L.E.'s remix of 'Green Bliss' by Viral Essence, and one disc mixed by Maldini and Vegas featuring bonus treats such as the much in demand Upbeats remix of 'Bullet Time' and their VIP mix of 'Werewolf', Maldini & Vegas' collaboration with Verse on Crunch 'Half Life' and BC's all time classic 'The Nine'.



Various Artists Hospital Mix Volume 5 Hospital

Hospital mix CDs have become something of an annual event. Each one weighs in with a retrospective of the year that has just passed and a sample of the year to come, and Volume 5 in the series is no different. Expertly put together by Tony 'London Elektric' Coleman, he kicks things off with Danny Byrd's 'Under The Sea', a gorgeous and soulful affair with a dirty undertone, then proceeding to move his way through tried and tested favourites like Logistics' 'Blackout', High Contrast's reinterpretation of London Elektric's own 'Remember The Future' and the Total Science remix of 'Living With Beaker',

showing us once again that Hospital has had another hugely successful year. For those among us who are the train-spotting DJ types, there's plenty for you to be excited about in 2007 too. Highlights include Makoto's remix of 'Rewind', the massive 'Everything's Different' and 'Green Screen' by High Contrast, Nu:Tone's 'Goofy' and my personal favourite 'Electrosound' by Sonic. London Elektric mixes through the thirty strong track list like the Andy C of melodic D'n'B and once again the whole package seems almost too good for the budget price of £4.99. (Insert appropriate NHS related pun here).

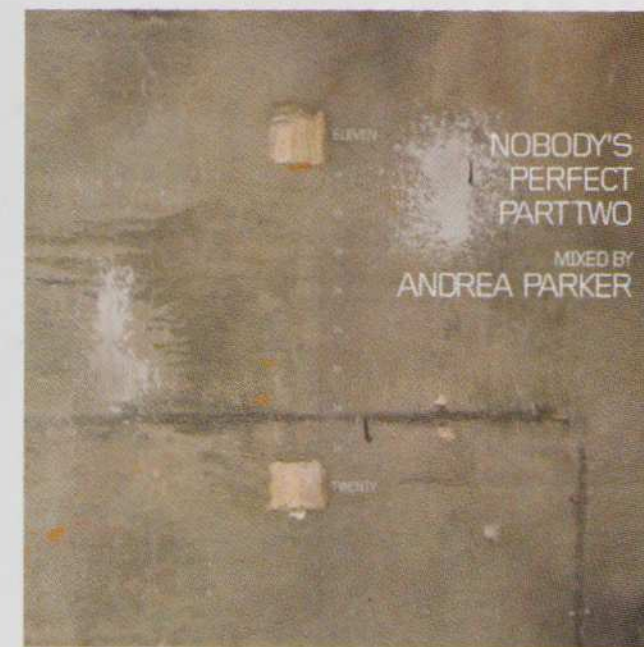


4hero Play With The Changes Raw Canvas

When I uploaded this album into iTunes the ever-unreliable genre column classified it as Soul. This time however, I don't think it was too far wrong. This isn't a Soul album like something that would appear on Motown, but there is plenty of that stomach-melting effect in 4hero's 'Play With The Changes' that made those albums so good. It's certainly a shift from tunes like 'Better Place', but that also should be commended. The opening track 'Morning Child' sends you off instantly to the comfort of hazy summer days with just a twist of California Soul thrown in for good measure, while the

off beat of 'Sink Or Swim' launches you right back into a modern sounding piece of Leftfield edit work. On both tunes the vocals are warm enough to melt the polar caps. There are flirtations towards Drum 'n' Bass with 'Look Inside' and 'Bed Of Roses', but they never really go fast enough, which is a good thing really as it allows for the light to shine through on this album. And while 'The Awakening' gets a bit too "out there" with its spoken word lyrics, this album is so rammed pack full of bright sounding music that the government should inject old people with it to stop them getting the flu.

album reviews



Andrea Parker Nobody's Perfect Part 2 Touchin' Bass

Riding the dark horse of Electro, Andrea Parker is the lady at the head of the genre-pushing imprint Touchin' Bass, on a mission to bring the filthiest bass-laced frequency twisting wax for the greater good. Don't go confusing these Electro gems with the so-called Electro that seems to be dominating the Top 40 of late; this is music that separates the men from the boys, and the women from the girls might I add! With moments of blissful beauty and extreme thought twitching, the second installment of the 'Nobody's Perfect' mix series gets the tip of my hat for mix compilation of the year, stitching together the crème de la crème

of the Touchin' Bass catalogue with ease and turning a mix that is near on perfect. Featuring the knob twiddling warpedness of Alpha 606, Phoenicia, Doctor Evil, Wee DJ's and Otto Von Schirach amongst other Acid monsters all throwing their individual offerings into this melting pot. By no means is this compilation a run of the mill high street shelfie throw away. It's a journey into the darker corners of the mind and for this reason 'Nobody's Perfect Pt 2' earns a grand salute! Firmly lodged in my CD player for months to come, as it should be yours, this should no doubt be one for your shopping list.



Distance My Demons Planet Mu

Distance has been teasing the Dubstep fraternity with a date for the release of his overdue album. Originally pencilled in for October of last year, it would have been a hard scrap with Skream and Kode 9 all dropping their albums around the same time. Now ready to drop in February, the 12 track long player – eight to come on a vinyl double pack, with 'Traffic' and 'Cyclops' already out on 12" and 'Cella' and 'Delight' reserved for the CD – is a rocky road into the influences and drives behind Distance's creative process. The album kicks off with 'Night Vision', which is such an immense track full of

sheer intensity and feral energy that it's hard to go on and not reload. Distance's overt musicianship and Metal loving past is stamped on 'My Demons' like a brand on a cow's arse. The rhythm and flow of the riffs, plucks and melodies it contains derives from his love of guitars and are overtly tangible on 'Ska', 'Confined' and 'Traffic'. 'My Demons' is an accomplished debut showcasing Distance at his most introspective, moving away from the 12" single culture that drives Dubstep and delivering an album of songs rather than just bangers.



Bass Clef A Smile Is A Curve That Straightens Most Things Blank Tapes

Deep within his beloved Echo Chamber, Bass Clef has been busy, and it has been time well spent. He has produced an album, without the aid of a computer, that redefines the boundaries of Dubstep. His Dub-drenched analogue sound lies somewhere in between conventional Dubstep and Electronica. It is bursting with a raw, untamed energy that is fresh and exciting, yet at the same time also displays a clear respect for the past. This energy is balanced perfectly by truly haunting moments, in which time itself seems to slow down and pause slightly, only to set off rapidly once again into yet another cavernous sub bass

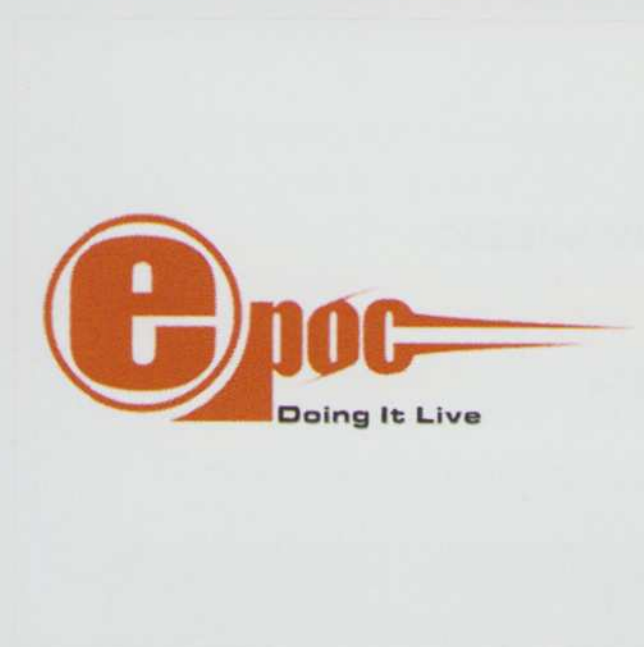
assault. Listening to the album it becomes obvious that Bass Clef possesses an in depth knowledge of electronic music and the fundamental techniques central to Dub Reggae. The musical understanding gained there is utilized to full effect and results in thirteen fantastically varied tracks. The up-tempo, bouncy rhythms of 'Opera' and 'Subwoofer Love Letter' sit alongside the beatless subtleties of 'Hilda' and 'Stokes Croft 5am', whilst spooky, whisper-filled skits such as 'Quake' complete the album experience. Rhythmically, melodically and sonically superb, this is an album that should not be slept on.



Billy 'Daniel' Bunter & Slipmatt Hardcore 2007 Ministry Of Sound

Following on from last year's massive 'Hardcore Classics' album, massive rave organizations Helter Skelter and Raintance join forces with big boy DJs Slipmatt & Billy 'Daniel' Bunter for this beast of an album. This massive triple CD compilation features a staggering 65 exclusive tracks mixed to perfection. The first CD brings you remixes of some Old Skool anthems brought bang up to date in the new Hardcore Breaks style which has become hugely popular over the last few years. With remixes and originals tracks from legends such as SL2, Liquid, Seduction, N-Joi, Manix, Ratpack, Criminal Minds, and

remixes of more recent club smashes like Supermode's 'Tell Me Why' and Fedde Le Grand's immense 'Put Your Hands Up For Detroit', this mix is guaranteed to get the Old Skool crowd going as well as the new. The other CDs comprises of two upfront Hardcore and Hard Dance mixes featuring new tracks and remixes of classic anthems by the likes of Sy & Unknown, Slipmatt, Squad-E, Alistair Storm, Weaver, Geos, UFO, Breeze & Styles, Ultravibes, Dougal & Gammer, CLSM, and the list goes on! 'Hardcore 2007' is a guaranteed classic compilation for years to come so make sure you buy it on sight!



Epoc Doing It Live epoclive.com

'Doing It Live' is about a two piece Drum 'n' Bass band named 'Epoc', the footage comes across slightly shaky and blurry at times but the music makes up for it in every sense with both Maria Payne and Nick Constantinou showing how passionate they are for their music. We also get an insight into how they create their music and how raw and new their sound is. With shots from the Notting Hill Carnival and Radio 1 in Newquay, we see how the progression of this two-piece band is becoming ever more popular in the Drum 'n' Bass scene. However, even with Epoc being such a minimal set up, you

are not left with a minimal experience, far from it, with some great sounding vocals from Maria and low frequency bass lines coming out of Nick, this band is a definite to keep your ears peeled out for in 2007. Although Epoc have not officially released any material, they are a must-see live, and I would highly recommend buying their DVD, that's if you would like to see a sneak preview into their exciting and exceptional live performance. 'Doing It Live' is only available from the epoclive.com website.

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NEWS



Halo 3

Five years on from the launch of the original Halo Microsoft have announced that there will be a special beta version of the Halo 3 multiplayer available for download in the Spring exclusively on Xbox 360. Although the game is not actually due out till the end of the year, this online pre-release version should be enough to get your taste buds wet for the real deal. Also at the same time there is apparently going to be a new set of maps available for Halo 2 exclusively available to 360 owners.

Playstation 3 Glitch

After its recent launch in Japan, Sony has admitted that some games designed for older PlayStation consoles are not working properly on the newly released PlayStation 3. The PS3 was supposed to be "backwards compatible", meaning it should run games written for PlayStation and PlayStation 2. Sony said that the audio features do not work on some titles, while others have problems with the graphics. "We are aware that a select number of titles have compatibility issues but these problems will be fixed with a software upgrade that will be available in the near future," a Sony spokesman explained. Games affected are believed to include Gran Turismo and Final Fantasy, but the problem affects only about 2% of all PlayStation 1 and 2 games. The PlayStation 3 was originally supposed to go on sale in early 2006, but production problems and shortages of key components forced a delay. The European launch of the console has now been pushed back to March 2007, by which time the biffins over at Sony would've hopefully fixed all the PS3's glitches.



Wii

Following its amazing success in the USA the Wii is flying off the shelves. Within just 12 hours of going on sale, the much-anticipated launch of the Nintendo Wii console has reached new heights of success with 50,000 units sold. The staggering figure translates to one unit sold throughout the UK every second, since the very first sale at the star-studded midnight store opening at HMV on London's Oxford Street.

Wii has launched with around 24 games in December with highlights including: The Legend

game reviews

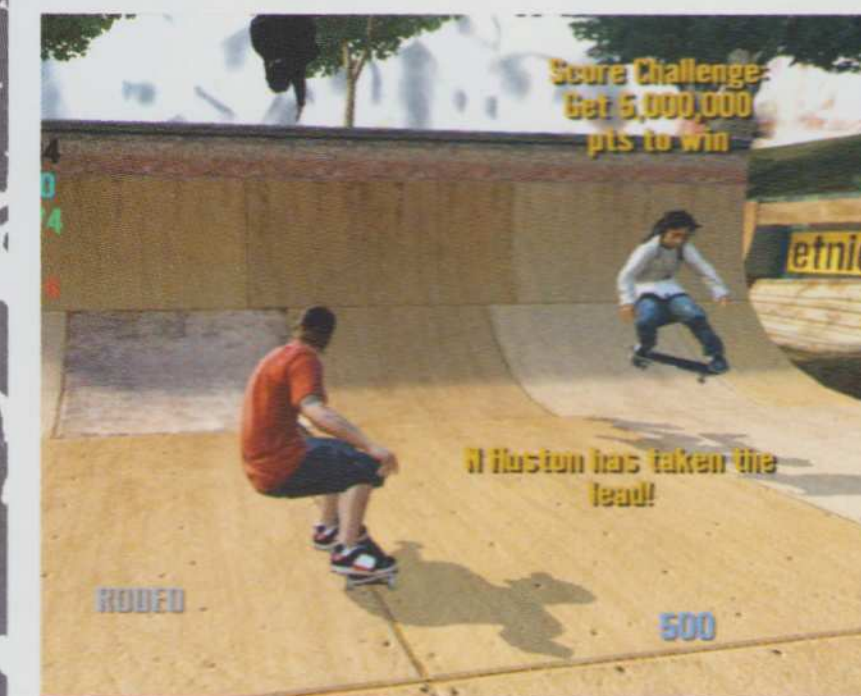
Compiled by: Ben Holdtigh



of Zelda:Twilight Princess; Wii Play; Red Steel; Call of Duty 3; Super Monkey Ball: Banana Blitz; and Need For Speed Carbon. On top of these, there will be a number of classic Nintendo and Sega titles available to download from the net in a similar way to the Xbox Live Arcade. Titles include Super Mario Bros., Sim City, Golden Axe, Sonic The Hedgehog and F Zero.

As well as its unique gameplay, the Wii console includes a series of on-screen "channels" that add additional functionality. When connected to a TV, the Wii Channel Menu offers a simple interface letting users pick games to play, receive news and weather updates, view, edit and send photos and send messages to other Wii consoles, computers and mobile phones using the console's message board function. You will soon also be able to browse the web via the Wii, through the specially designed Opera Browser. Watch out for a full review of the machine in the next edition of ATM.

REVIEWS



Tony Hawk's Project 8

This one is actually a bit of a surprise package as I haven't actually enjoyed the Tony Hawks games since Tony Hawks 2, as it all started to get a bit samey. However this new game has brought back all the magic. Although the format is not that different, the controls and gameplay really make this one very addictive. The environment is large and you find yourself just skating around doing tricks and going for killer combos instead of the goals you are meant to be achieving. However there are a broad variety of goals, tricks and stuff to get on with and you are constantly working to improve your skater and get further up the ranks. Although not exactly groundbreaking, this is however a quality, highly addictive game and by far away the best skateboarding game out there.



Gears Of War

The most anticipated game of the year recently hit the shelves and is undoubtedly one of the best games of all time. Very dark and moody, Gears Of War has an excellent combination of phenomenal graphics and animation with excellent gameplay. It also plays very differently to many of the other first person shooters out there, which is a very hard

thing to do. The campaign mode is excellent, the story is compelling and the variation throughout the levels keeps it interesting, highly engrossing and includes probably the best co-op mode available in games of this ilk. The multiplayer online game is also very strong and eminently playable. Despite the lack of variety the combination of strategy and action make for engrossing play. My only criticism of Gears Of War are that the campaign game is not longer and the multiplayer lobbies and how difficult they've made it to play ranked games with your friends. Basically this game is absolutely essential and must be checked out.



Call Of Duty 3

Personally this has never been my favourite title but they are getting better with every release. Call Of Duty 2 was one of the biggest launch titles for the 360 and I believe this is the first 360 sequel. This latest edition is a big step forward from the previous one with improved graphics and animation. The story develops in a very similar way but the addition of the use of vehicles has made a big difference in creating more variety. The one player is rock solid and definitely interesting, however the main improvement for me is in the multiplayer, which has gone from being very bog-standard to being one of the best. It's very fluid, very addictive and most importantly a lot of fun. Definitely worth a look if you like first person shooters or war games.



Marvel: Ultimate Alliance

Yet another Marvel game based on the legendary comic books, and yet again it is slightly uninspiring, not really offering any innovation. However, having played a fair bit of this game I have to say I found it quite enjoyable, largely because of the broad range of characters available and the 4 player co-op option. The game is essentially a straightforward beat 'em up with a broad variety of moves available, with each of the 20 plus heroes having their own special moves. All your favourite Marvel characters are here including Spiderman, Wolverine, The Fantastic Four, Ironman, Iceman, Dead Pool and more. It's a very old school style game, but if you enjoy a beat 'em up and you like Marvel comics then you'll probably like this.

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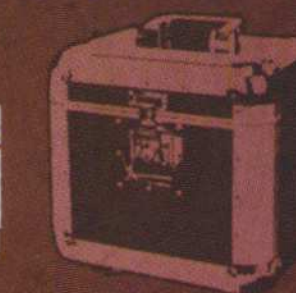
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diggin' in the crates

words & pic: Jordan V



For this issue's Diggin' In The Crates, Ram Records legend **Ant Miles** trawls through his crateful of records to pick out his top 10 of all time, and believe me it took some time. Over to you, sir...

TOP 5 JUNGLE TUNES

Jo R-Type (Original Mix) (Awesome Records)

This one from way back in 1993 is without doubt beyond a favourite of mine. Even after a decade it still gets a massive reaction from the crowd. The section where the game sample comes in with the drums cutting in and out after the downbeat section always slays me. So much energy, so simple and mix-friendly: an all time Jungle Techno classic. Awesome...Game Over!

Wots My Code Dub Plate (Original Mix) (XLR8)

I reckon it's one of the most defining Amen tunes of all time. Pure quality. A personal favourite from way back that always reminds me why I've stayed with the scene for 15 years.

Omni Trio Renegade Snares (Foul Play rmx) (M. Shadow)

"Take Me Up!!!" I love the humming adlibs as well. Proper infectious. I remember coming home from nights out with that vocal constantly ringing in my head. Still being teased into mixes today. Moving Shadow ruled when this came out. I respected all their artists but I practically worshipped Foul Play.

Bad Company The Nine (BC Recordings)

This encapsulated everything that is Drum 'n' Bass to me; a dark and nasty head-banging benchmark-raising lasher of a tune. It will always bring back wicked memories of the Ram nights at The End club.

Roni Size / Reprazent Brown Paper Bag (Talkin' Loud)

A monster tune. Roni is the master. I could have easily put 'any tune' down from Roni, but the live double-bass riff makes it the outright winner for me. With all the live events where he performed this tune, he took the scene to a whole new 'human' level. Bristol still has it all locked down in keeping it real. It's more than a Jazz thing.

TOP 5 NON JUNGLE TUNES

Pink Floyd Dark Side Of The Moon (Capitol)

Has to be listened to as one complete track and should be reviewed as such. This showed me how randomly creative a music production can be. This LP still takes me. Their live shows were always off the planet. Also it's the best album cover design ever, in my opinion.

The Beatles Tomorrow Never Knows (Parlophone)

How many times has this been covered? It's incredible how they made a record like this in 1966! The Beatles came and changed it all. They are no doubt never to be equalled in the history of

popular music. I think this track (featured on the 'Revolver' LP) took us all into another realm and has defined and inspired much of today's music. George Martin is the most innovative producer ever. Well pleased he got another award the other day for his achievements: a true legend!

Gary Numan & Tubeway Army Are 'Friends' Electric? (Beggars Banquet)

This is another groundbreaker for me. After hearing this back in 1979 I wanted to know all about synthesizers. I'm still inspired today in the way I make music because of how this production affected me.

D Train You're The One For Me (Epic)

I can remember exactly walking into what is now The Liberty shopping centre in Romford back in 1983 and hearing this tune lashing out from someone's boom box. It sounded amazing to me; another major inspiration. The mix was much deeper and fuller to the way everything was sounding to me around that time. It still sounds large even today. Reminds me of the laughs we had at the Soul Weekenders in Caister when I was just a pup.

Oasis Definitely Maybe (Creation)

Being a guitarist since a very young age, I've always appreciated guitar bands but Oasis are the one and only for me. When 'Cigarettes & Alcohol' or any track from the LP comes on the radio I think of all the wicked drunken BBQs I've been at where we've all got messy dancing around with brooms and stuff.



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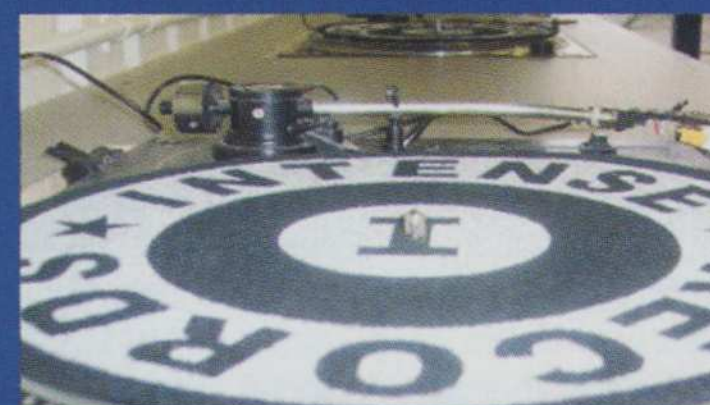
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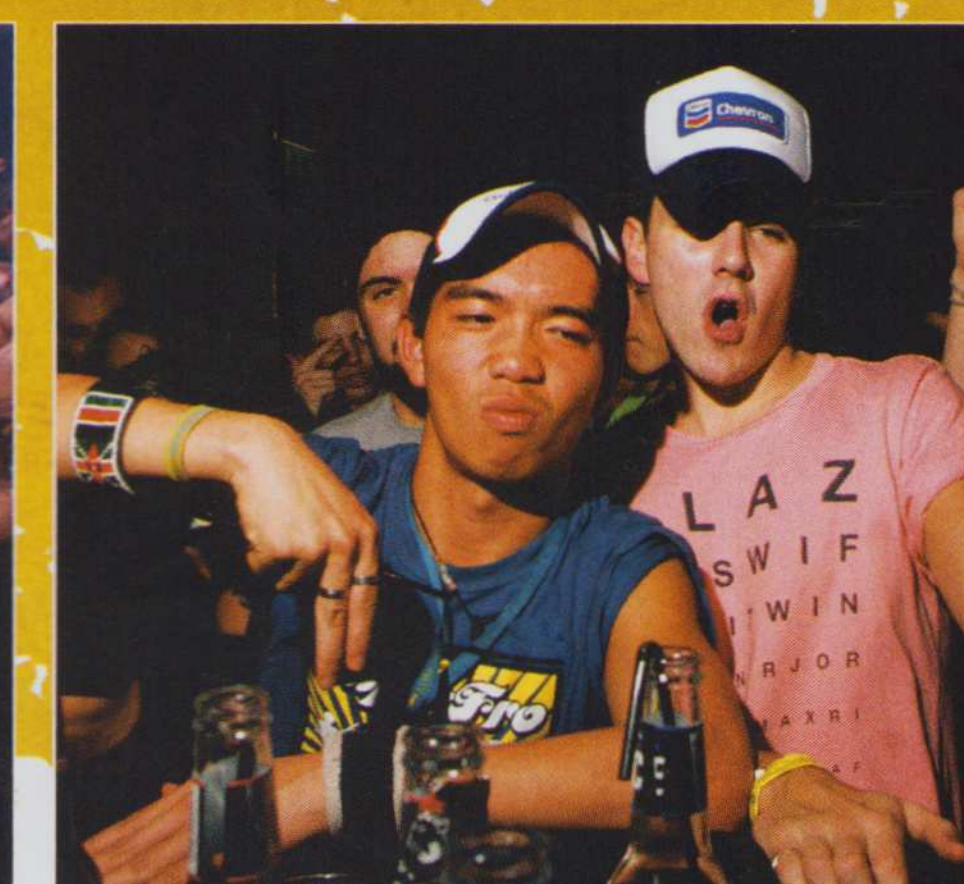
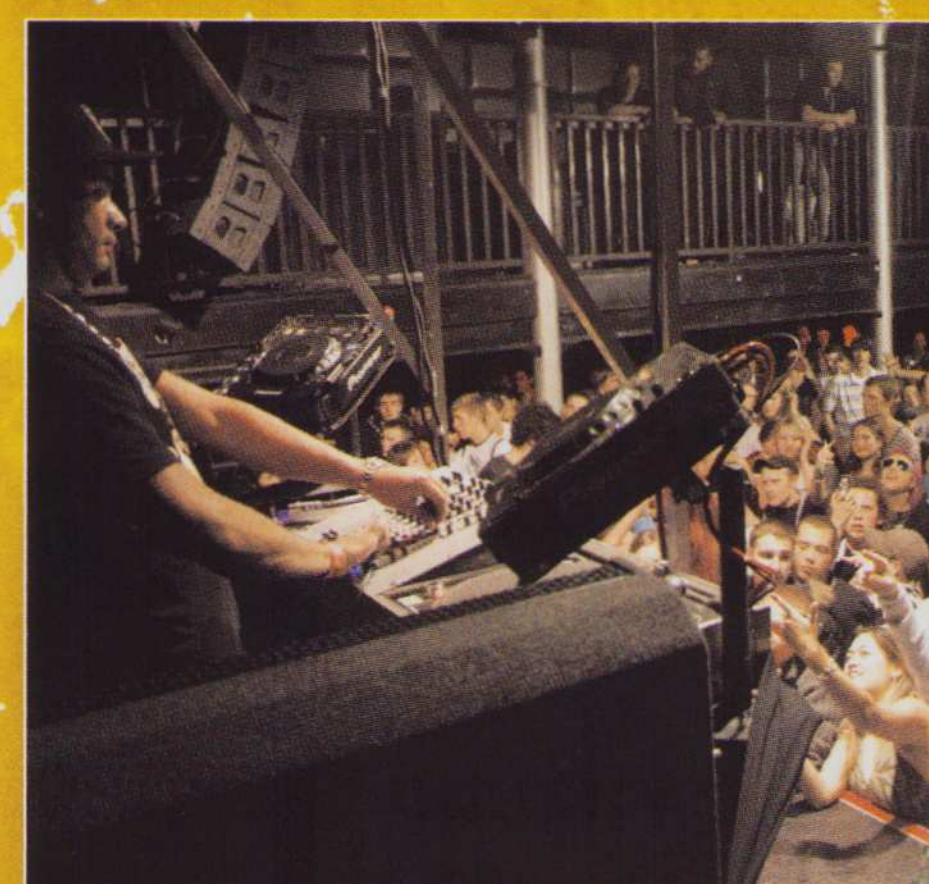
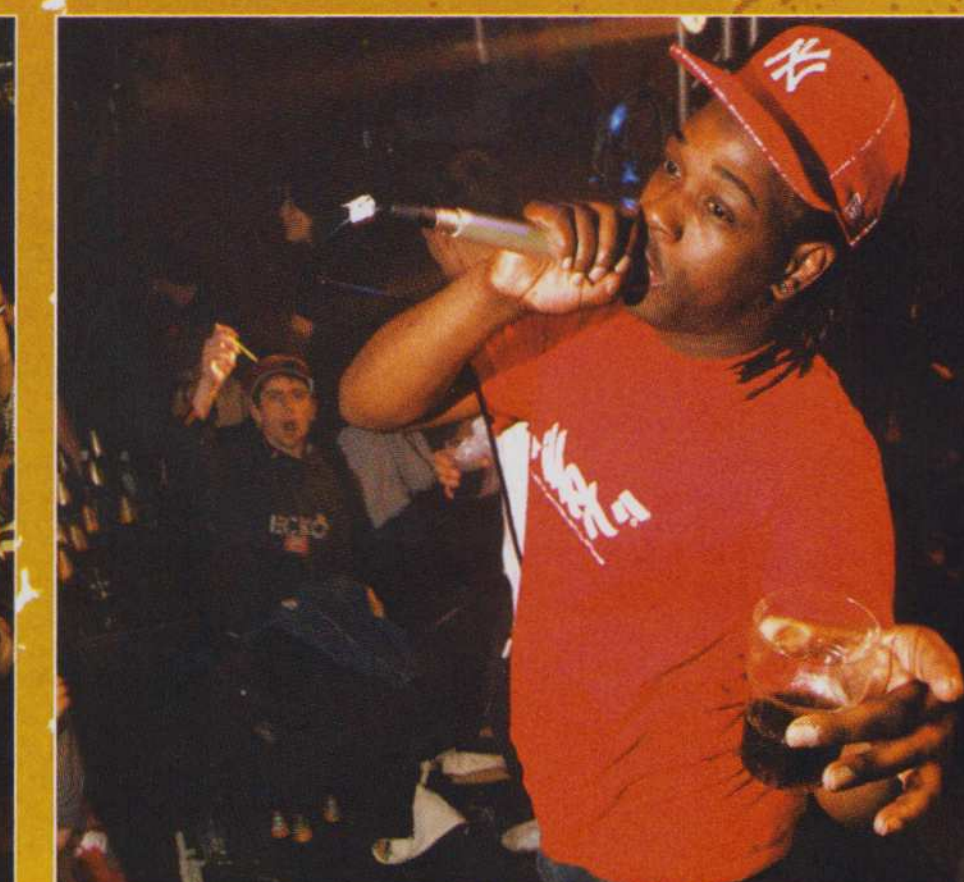
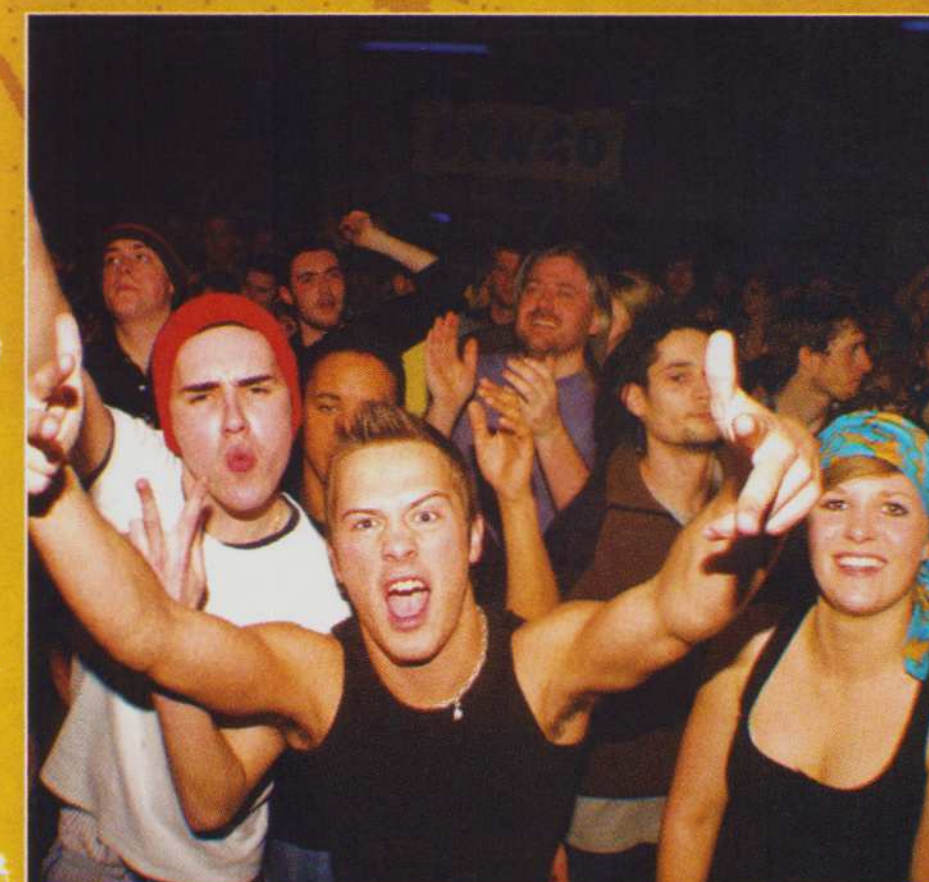
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city scene
Words: Ben Hobson pic: Jack Waddington



EDINBURGH

Picturesque and looming, the skyline of Edinburgh is just as recognisable as that of Paris or New York, but it's the deep and booming bass line of Scotland's capital that we're more interested in here...

Taking it back a few years, the main source of power that lit up the scene was a little old night called Manga. Started in 1996 by Scottish pioneers Dr Stranglove and G-Mac, Manga became a home for many ravers and when DJ Kid joined the team as a resident on the wheels of steel, there seemed to be no stopping it. Manga has been smashing it harder than a hammer for over ten years, but will unfortunately close its doors in January this year.

A massive loss, you may scream and it certainly was, but with all of its success, Manga has spurred on many others to follow in its footsteps - the most closely related being the BassTrap franchise (made up of BassTrap Productions, BassTrap Recordings and BassTrap Studios), run by original Manga head, G-Mac. But just how successful will this venture be? His last event was with Dillinja, which was packed out like a billion elephants in a mini and was just as heavy, so you know things are going strong. G-Mac is one serious Edinburgh head and features so predominantly in club listings and on flyers that if you happen to meet him, make sure you shake his hand and thank him for the effort.

Of course it's not just the old Manga family that are keeping the scene alive. As the natural cycle of life continues, new sounds, nights and clubs have also opened their doors to let in the ravers. One night that has been going from strength to strength since exploding onto the Scottish Drum

'n' Bass scene in January 2005, is Xplicit (based in the Bongo Club), whose launch night featured local and international heads aplenty and set such a standard that Edinburgh residents know exactly where to go for the fun times (Ed Rush and Optical visited recently and by all accounts it was just fan-dabby-dozie [Ed - sorry Scotland]).

Edinburgh is also the place to go to witness some of the hottest talent doing their thing. One such fellow is ENO, who started making waves on the Scottish circuit with residencies at Spellbound and Mischief, but is now doing his thing for the Xplicit crowds. Another legend now with Xplicit is Tonn Piper, who was last seen in residence in Scotland at Mischief about two years ago. Skye is another name to look out for, alongside newer resident, MC BZ.

Another shining star of recent times has been Split, which over the last four years has treated those in need of BLC (Bass, Love and Care) to some brilliant bashes, regularly easing the pain for over 600 very happy punters every week. Perhaps the greatest thing about Split, and in fact the whole Edinburgh scene, is that it feeds the Junglist hunger with nothing but local talent, so if you want to experience a pure rush of Edinburgh, this is just the place to start.

A night called Obscene has been doing its thing recently in the downstairs of Club Ego, and held a banger of a night in October, alongside the people at www.scottishdrumandbass.com. It was a kind of Scottish DJs gathering, where the cream of the crop (G-Mac, Morphy, Yellowbenzene, Marc EP, Alcane and Skosh) got together to rinse it out, proper. Its Christmas party promises to be a big night too, as an almost full roster of residents (Termite, Marc EP,

Sola Perplexus, DJ Calvin, DVS1, BT and Dave Lowe) prepare to flex their DJ muscles to a load of Santa-expectant headz, all hammered on mulled wine.

Another night that started up back in August is the Bass Syndicate evening. In the short period since its conception, they have had the Plump DJs visit, plus their plans for next year (though highly secret) have been suggested to be awesome. It's been rumoured that they have more tricks up their sleeves, the crafty little beggars.

After all that, it would be rude not to mention Rogue State, who rock a cheeky Hip Hop and Drum 'n' Bass banger at the Bongo club. Again, there is a wonderfully healthy mix of permanent residents and visiting locals, so if you missed them one night, you can catch them at the next.

The awesome thing about the Edinburgh scene is the unity. It's not that often that you get a resident from one night in one city headlining at another night in the same city, yet in Edinburgh, that's common practice. In fact, in Scotland in general it seems to be commonplace and that's grand to see in such a time of ego; that a scene can appear to remember what is the most important aspect of Drum 'n' Bass; the music. Of course there's a danger that the scene might become closed off if bigger nights like Xplicit stop bringing in the big names just to mix it up and get those crowds hyped, but the chances of that happening are slimmer than Kate Moss after vomiting up for three days straight and then getting the shits. Go to Edinburgh.

Websites to check out:
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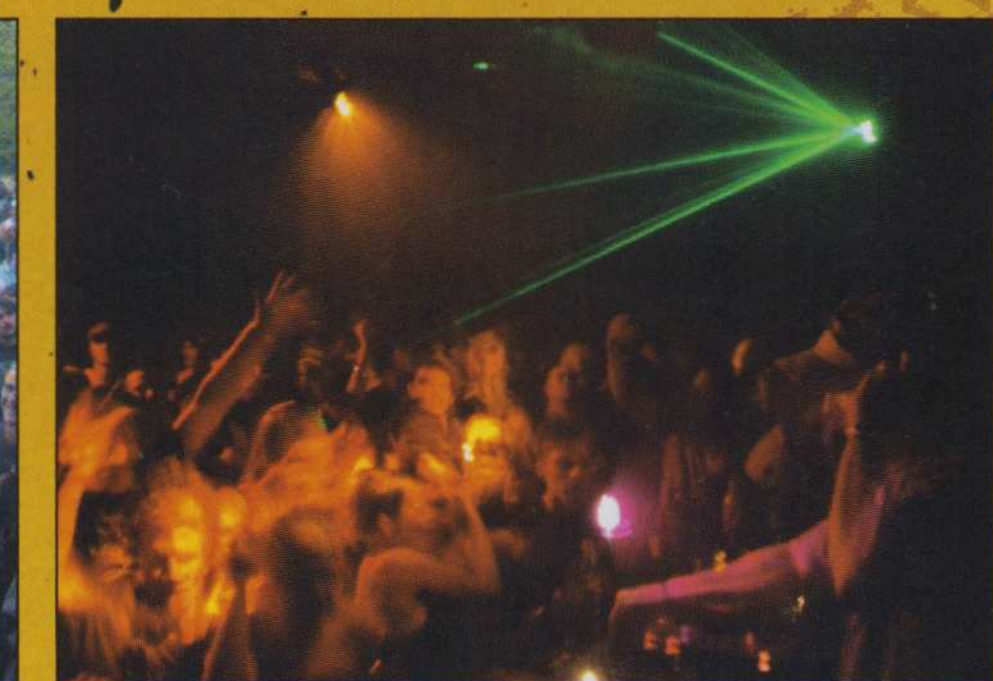
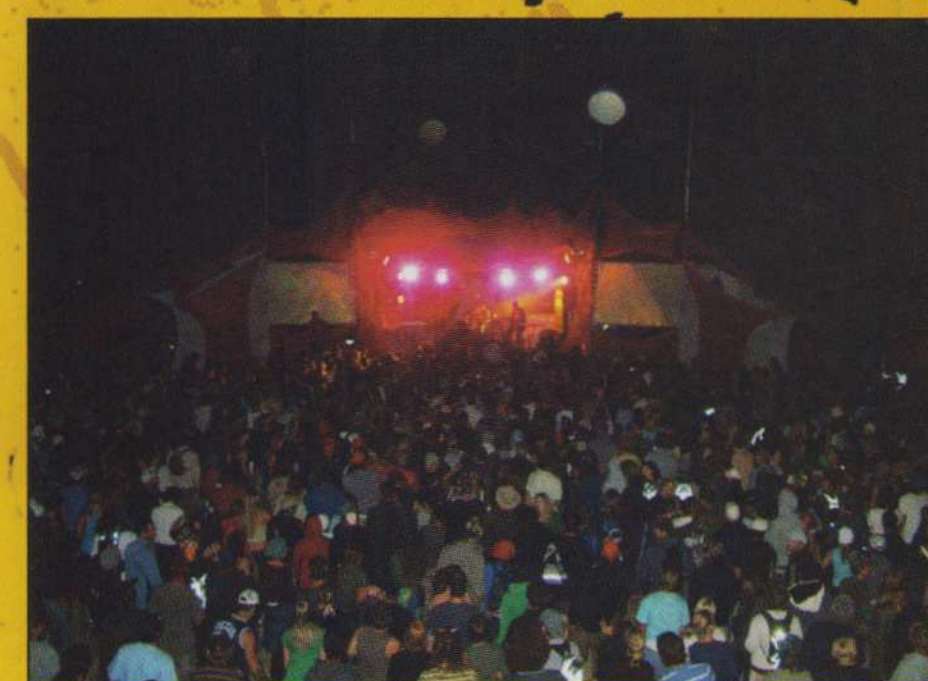
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world scene

Words: Ben Hobson



NEW ZEALAND

According to Maori tradition, the islands of New Zealand were pulled from the sea by the demi-God Maui and his magical fishing hook. That's some start to the country's history and things have been flying ever since, especially in every dark and dirty club that has fallen under the spell of Jungle music; and there are plenty of them.

AUCKLAND

Home to over a million people, Auckland is New Zealand's largest city and houses many top name artists including Concord Dawn and their label Uprising, State of Mind, Bulletproof, and more recently Agent Alvin.

Back to the roots, and it's important to mention the likes of Subtronix which has been bringing quality D'n'B events to Kiwis for over 10 years, alongside old nights such as Drum and Basswise and The Breaks, which were key in the early stages of the scene; the conception of (and sadly the demise) are often considered as the turning point for jungle in New Zealand.

Thanks to this heritage the scene in Auckland is a hot bed of new talent with up and comers like Bline, Nick D (hosts a show on 95BFM) Cern, Buggy (Runs Tech Support nights at FU), Funkshun and Swindle all doing their thing alongside the likes of DJ Presha (who runs Next Level Radio show on BFM alongside State of Mind) and DJ Riddle (Fu resident and host of Drive Show Broadcast throughout NZ on George FM).

If there is a major D'n'B gig on in Auckland, you'll more than likely find it at Queen Streets "Fu" bar. It has been the main club of choice in Auckland, while other clubs of note are 4:20 and Khuja Lounge, hosting events by Urban Camouflage and Full Circle. There are too many nights to mention here, suffice to say there is no shortage of quality D'n'B in Auckland's nightlife.

WELLINGTON

Often considered the cultural capital of New Zealand, lot of the music that comes out of Wellington tends toward the Dub side of the musical spectrum, whilst also housing the likes of The Upbeats and Trei.

Since March 1999, most of the DJ's who have visited the capital have been brought through by the Bass Frontiers crew, which is run by Darryl McGown AKA Ddog, a now globally recognized club night. Venue wise, pre 2000 it was all about Studio 9. Many of the best parties in Wellington were held up

stairs in the "studio", but now most headz head mainly to Sandwiches for their regular fix of Local and International D'n'B. The San Francisco Bathhouse (Formerly Indigo) and Sub 9 also put on parties run by The Face Cutter crew and Bassdrop among others. Tuesday evening you can head down to Valve and have a few cheap brews and catch some D'n'B to help you through the week.

It's at these venues that you'll get to see local talent such as Sal, Fiasco AKA midas, Nanotek and the Facecutters, so definitely worth a peep.

CHRISTCHURCH

In about '93 James Meharry aka Pylonz teamed up with DJ Matt O and Damon Mangos forming Cyborg productions who were instrumental in pushing the early rave scene in Christchurch. Since then there have been numerous surges of development for the scene and now Christchurch has given New Zealand and the world some of D'n'B's freshest talent: Bulletproof, MC Tali, DJ Mosus, and many, many more, with a whole new wave ready to leave their mark including Shapeshifter (a live D'n'B band), Dose, Teknik, CMD (and his label Subfirma), Menace, Steel and more.

Wise Promotions and Urban Notion are the two main promoters in the city, bringing the bulk of the touring acts and delivering the vibes in consistent fashion, while the lucky punters of Christchurch get their beats served at big on the gargantuan sound system at favourite venue, Ministry. Other favourites with touring artists are Base, which allows provides a splendid atmosphere, Home Bar and Capital.

DUNEDIN

Situated at the southern end of the South Island and a haven for students, Dunedin D'n'B kicked off in 1996 with DJs 'Laughing Gas', 'Downtown Brown' and 'Toshi' spinning eclectic sets including UK Jungle and Drum'n'Bass. 2 years later and things really got going when SBK (DJs Woosh, Webb, Adz, Caustic and Painter plus flautist Kali and vocalist MC Beau) emerged on the scene, promoting regular nights dedicated to full spectrum D'n'B.

On a production note, Vanadis (SBK's Woosh and Webb) have achieved some success and have forthcoming material on Wellington's Empathy Recordings Label, as well as a 12" vinyl release scheduled on Shapeshifter's TrueTone Recordings and are currently working on their debut full length album, which will include collaborations with many of NZ's finest producers and performers.

More recently other crews have begun promoting

and DJing in Dunedin, adding further to the diversity and vibrancy of the scene. Of particular note 'Future Sound of Dunedin' DJs Kraft, Stonya and Lo Phonix, and 'The Urban Terror Unit' DJs perform regularly at clubs such as Bath St, ReFuel, The Backstage, Twelve Below and Toast.

For more Dunedin info check <http://www.sbk.co.nz>

NELSON

In the mid to late 90's Nelson hosted massive New Years parties called "The Gathering" which covered all dance genres, which many Kiwis and unsuspecting backpackers from all over the globe have fond memories of these parties which were situated amongst lush forests on top of the Takaka Hill.

PHAT was instigated 5 years ago by Dave White and Selena Coombes and was built out of the ashes of Nelsons previous live/DJ/party venue "The Artery" and "The Gathering". Resident in-house production crew "Roast" and "Organiksmness" added to the mix alongside national and international acts such as Salmonella dub, Shapeshifter, Aphrodite, Mickey Finn, High Contrast, Goldie and more.

Due to Nelsons restrictive licensing laws the region has a strong history of outdoor parties going back to the Gathering in the nineties. PHAT expanded their regular summer series of "Maitai River parties" into a New Years Eve 2 night event. The inaugural PHAT05 featured Bad Company UK, Pendulum and Digital and attracted a record 5000 Drum 'n' Bass headz to the top of a local mountain, while PHAT06 and 07 are going to be bigger than ever and as White and Coombes say "we love to mix shit up, featuring the latest up and coming hungry for it new producers while at the same time paying respects to the old skool and presenting plenty of surprises along the way, when it comes down to it, the party is for us!"

In 2006, you can go and hear D'n'B just about any night of the week in most of New Zealand's major cities, and while this is a positive sign for D'n'B in New Zealand, it has fractured the scene somewhat. There is so much to choose from, it can be hard planning which event to attend. But, as they say, the cream will rise to the top.

To fully experience the NZ scene listen to some of the radio streams, visit some of the websites or even better, visit the country itself and get a better insight into what is truly one of the worlds strongest scenes. Big up all New Zealand Junglists!

Thanks to: A-Tech, Dainjah, Dave Roper, Dave White, Ddog, Dose, DJ Presha, DJ Riddle, Dose, Pylonz, Teknik, Woosh



MARKY & FRIENDS

The End, London

With the London winter biting hard, the Brazilian carnival spirit wasn't exactly flowing, but stepping into The End changed all that with DJ Marky touching down for another Marky & Friends, this time alongside Calibre.

As we entered Marky was already on the decks rolling out a selection of uplifting beats like A.I.'s remix of Fat Freddy's Drop's 'Cay's Crays' next to classics such as Adam F's 'Circles' and Zinc's 'Casino Royale', slowly but surely filling up the dancefloor with Friday night revellers.

By 1am it was rammed. As Calibre stepped up the vibes were electric as he rolled out some dub-wise basslines. For over two hours we were treated to forthcoming tunes on his Signature label and glimpses of the new Mist:Cal album, the title track '11th Hour' featuring DRS's deep vocals being the standout track. The End's soundsystem proved it's worth with heavy low end from new Calibre & Zero

Tolerance tunes shaking rib cages, while the frantic amen of 'Acrobat' had even the head-noddlers skanking hard. SP:MC and Stamina proved perfect for this set, hyping up the crowd whilst letting the music breathe.

Next it was time for Marky to return for part two, this time taking on prisoners with a tougher selection. Amit's 'Suicide Bomber' and the Rufuge Kru remix of 'Spacefunk' sounded ferocious, and Marky again proved you can't pin him to one style by following TC's 'Game Over' with Total Science & Conrad's 'Soul Patrol', topped up by his trademark 'Watermelon' scratch.

Towards the end the vibe was still electric with SP himself declaring "it's like family in here". By 5am it was time to leave the tornado from Sao Paulo for a more domestic hurricane, this time with sub-bass warmth to fend off the elements.

WEEKLY EVENTS

MOVEMENT @ BAR RUMBA, 36 Shaftsbury Avenue, London, W1. Every Thursday, 8pm-3.30am. £6. Info: 020 7735 7577. D&B. Residents: Ray Keith, Ruffstuff, Brian Gee Plus Guests On Rotation Inc: 4/1 Dillinja, Bryan G and residents. 11/1 Hype, Addiction, Mosus, Rage & Moose. 18/1 Storm, Bryan G, Ray Keith, K Eye & Foxy. 25/1 Friction, A.I., Jordan V, SP & Manmast, MC Natural MC. 1/2 Skibadee's Birthday Bash, Bryan G, Clipz, Chase & Status, G Dub, Skibadee & K Eye. 8/2 Grooverider, Ruffstuff, Alix Perez, Eksman & Fats. 15/2 Swift, A.I., Muffler, Macpherson, IC3 & Lowqui. 22/2 D Bridge, Bryan G, Ray Keith, Heist, Five Alive & Moose

SWERVE @ THE END, West Central Street, London WC1. 22.30pm-3am. £5NUS/£6. Every Wednesday. D&B / Liquid Funk with Fabio, Bailey, Flight plus guests each week.

GRACE @ HERBAL, Kingsland Road, Shoreditch, London. Every Sunday, 9pm-2am. Ladies free b4 11.30pm/£5. Gents £6/£8. Students £5 all night. D&B with Grooverider & special guests each week.

JUNGLIST ALLIANCE PRESENTS: BASS BAR @ DQ / THE LATE BAR, Every Thursday. Fitzwilliam Street, Sheffield. Every week with Guest DJ's/MC's Local and international. 9pm-3am. Entry £3

SPIT KINGDOM @ HERBAL, 10-14 Kingsland Road, E2 8DA. 9pm - 2am. www.herbaluk.com / www.spitkingdom.com Hip Hop every Tuesday with The Mixologists.

CHEEKY MONDAY @ WINSTON AMSTERDAM, Warmoesstraat, Centrum, Amsterdam. Every Monday. 10-4. 5 Euros on the door. www.cheekymonday.com Residents: Adi-J, Loco, Sinistah, Kaper & MC Lenny Len + special international guests.

JANUARY LISTINGS

TUESDAY 9TH JANUARY
NEWWAVE DRUM & BASS @ INIGO BAR, Wandsworth Road, Clapham, London, SW8 3JW. 7pm-2am. £3 After 9pm. www.newwavemusic.co.uk Inigo Bar: 020 7622 4884 / www.inigobar.com 241 On Wines & Spirits Until 10pm. Funky Soulful Drum & Bass with DJ B-One & Guests.

FRIDAY 12TH JANUARY
MAGNETIK @ THE CUSTARD FACTORY, Birmingham. 10pm-4.30am. £8 ADV. 07970425034 / www.magnetik.biz. Drum & Bass / Electro & Tech House. Bailey, Serum, Tom Stephan, James Talk.

FUTURE MUSIC '5 YEARS PHAZE CLUB' @ DAS ZIMMER, Q5 Passage 14-22, 68161 Mannheim, Germany. 11pm-5am. 10euro. www.future-music.net. LTJ Bukem & MC Conrad, E.Decay, Soulsurfer, Loo-P.

BANG FACE XL @ ELECTROWERKZ, 7 Torrens Street, Islington, London EC1V 1NQ. 9pm-6am. Tickets £9 / Door £12. www.bangface.com. Advanced Tickets £9 from: www.ticketweb.co.uk / Tel: 08700 600 100 / Phonica Records (Soho), Rough Trade (Covent Garden), Sister Ray (Soho), Know How Records (Camden), Altern 8, Math Hooker (Aka KHC), Vex'd, CURSES! (Aka DTL), Equinox, DMX Krew, Rotator, Vexkiddy, Saint Acid Plus The Bang Face Hard Crew.

WEDNESDAY 17TH JANUARY
THERAPY SESSIONS @ HERBAL, Kingsland Road Shoreditch London E2. Live Online @ www.bassdrive.com. £2.50 B4 10pm / £5. Room 1: Dylan, Bailey, The Sect, Robyn Chaos, Hatyl, MC's Stapleton & Ayah. Room 2: Hosted By H.E.N.C.H., Headhunter, Ascension, Luke Envoy.

FIZZY WEDNESDAY @ MASQUE BAR, 24 York Way, Kingscross, London. 8pm - 2am. Free Entry All Night + Cheap Drink Promos. 07841 465186. www.fizzyliquid.com Mr Joseph, Caspar, Dimensions, Izzy Plus Guests. MC's: Deefa, V Double E, Cliche, Rinsa, Keeno Plus Guests.

FRIDAY 19TH JANUARY
RESONANCE @ HIDDEN, 100 Tinworth St, Vauxhall, London SE11 5EQ. 10-6. Adv Tickets £10 from www.ticketweb.co.uk. MOTD. 07768 4765 140 / www.resonance1.net. Purple Arena: Slipmatt, Paul Zyktok, Ramos & Supreme, Ribbz, Vibes, Jedi, HB, MC Strict. Red Arena: Slipmatt, Flashback, Danny C, G Magical, Kendrix, Faydz, Jedi, MC Ribbz. Blue Arena: Devious Dee, Dave Minns, John Enry, ED209, Lock Up, Maxx Vinyl, Danny C, MC Ice.

PHAT AFTERPARTY PRESENTS 'FREQ NASTY @ COHERENT, 262 K-Rd, Auckland. Tickets At Cosmic Corner Auck/Wgtn \$25 + Booking Fee. www.phat-club.co.nz. With Greg Churchill, Timmy Schumacher, Mc Kyla, Randomplay

PHACE ALBUM RELEASE PARTY @ ZIMMER, Q5 Passage 14-22, 68161 Mannheim, Germany. 23:00 - 05:00. 5 Euros. www.future-music.net. Phace, Misanthrop, NSE & Hustlin L.

SATURDAY 20TH JANUARY
DEF:IGNITION @ CLOCKWORK, 96 - 98 Pentonville Road, Islington, London, N1 9JB. 9pm-4am. FREE ENTRY! DJ's: Brookes Brothers, Sabre, Inter, Fluid, Boy Delirium, DM Cut, Danny Exile, DJ Sparxx, Jordan V, Turmoil & Leks, Velocity. MC's: Joker D, DVS, Shylo, Kombo, Bassline, Deefa, V Double E. No Tracksuits.

DJ SUV ASIA TOUR 2007 @ ESPANDA, Kuala Lumpur, Espanda, KL. Located @ Jalan P.Ramlee, Next To Beach Club. 8 - 11pm. Info: www.loopscollective.com, +603-21706666, +603-21433440, +6016-2231120, Info@Loopscollective.Com

WEDNESDAY 24TH JANUARY
BASS FANATICS @ THE REDSTAR, Camberwell Rd, Camberwell Green, London, SE5. 6pm Till 2am. FREE ENTRY. bassfanatics@hotmail.co.uk. Elegance & Icandy (Kool Frn), Trooper & Easyrider.

FRIDAY 26TH JANUARY
DETONATE @ STEALTH, Masonic Place, Goldsmith Street, Nottingham. 10-4am. £10 Adv / £12 Door. www.detonate1.co.uk. Zinc, Bryan Gee, Transit Mafia, Prophecy, DJ Nussy. MC's Dynamite, Ruthless, Biggie. Hip Hop: Headline TBC, Santero, Detail, Dubstep, Digital Mystikz, Jon Rust, Aled.

BREAKNECK MEETS PUNCHFUNK @ SOUTH PARADE PIER, Portsmouth, PO4. 9pm-2am. £10. 02392732283 / www.break-neck.com. Room 1: Zinc, Drumsound, IC3, Stapleton, SDM, Triple M, Charge, Flak, JC. Room 2: PunchFunk, Tech House, Electro.

WEDNESDAY 31ST JANUARY
FIZZY WEDNESDAY @ MASQUE BAR, 24 York Way, Kingscross, London. 8pm-2am. Free Entry. www.fizzyliquid.com DJ's: Mr Joseph, Caspar, Dimensions, Izzy plus guests. MC's: Deefa, V Double E, Cliche, Rinsa, Keeno plus guests.

FEBRUARY LISTINGS

FRIDAY 2ND FEBRUARY
PHAZE CLUB 'SAYS GOOD BYE' @ DAS ZIMMER, Q5 Passage 14-22, 68161 Mannheim, Germany. 11pm-5am. 5 Euros. www.future-music.net. Residents: Loo-P, E.Decay, Soulsurfer, NSE, Hustlin L, MC Sinista, MC P.

SATURDAY 3RD FEBRUARY
DETONATE PRESENTS. @ THE SOCIAL, Pelham Street, Nottingham. 11pm-3.30am. £6. www.detonate1.co.uk. Doc Scott (2hrs), Transit Mafia. MC's Ruthless & P-Fine.

BASS FANATICS @ THE REDSTAR, Camberwell Rd, Camberwell Green, London, SE5. 9pm-4am. £6 B4 11 / £8 After. bassfanatics@hotmail.co.uk / 07930122994. Funky Flirt, Icandy, Smoove, Typical, Wire B2B Trooper, Easyrider. Mcs: Dvs, Blacka, Mekar, Trista, Narks.

WEDNESDAY 7TH FEBRUARY
FIZZY WEDNESDAY @ MASQUE BAR, 24 York Way, Kingscross, London. 8pm-2am. Free Entry. www.fizzyliquid.com DJ's: Mr Joseph, Caspar, Dimensions, Izzy plus guests. MC's: Deefa, V Double E, Cliche, Rinsa, Keeno plus guests.

SATURDAY 10TH FEBRUARY
DETONATION @ THE BALLROOM, Lenton Boulevard, Nottingham. 10pm-6am. £15 Adv. www.detonate1.co.uk. Shy FX, DJ Hype, Randall, Bailey (Jungle Set), Noisia, Transit Mafia. MC's Fearless, GQ, 2Shy.

FORM FINESSE PRESENTS '17 YEARS OF FORMATION' @ LEICESTER UNIVERSITY, University Road, Leicester. www.formationrecords.com Line up TBC.

TUESDAY 13TH FEBRUARY
NEWWAVE DRUM & BASS @ INIGO BAR, Wandsworth Road, Clapham, London, SW8 3JW. 7pm-2am. £3 After 9pm. www.newwavemusic.co.uk Inigo Bar: 020 7622 4884 / www.inigobar.com. 241 On Wines And Spirits Until 10pm. Funky Soulful Rollin D&B, DJ B-One & Guests Tbc.

WEDNESDAY 14TH FEBRUARY
BASSBIN @ HERBAL, 10/14 Kingsland Rd, London E2 8DA. 9-2am. £5/3 B4 11. www.bassbin.com / 020 7613 4462. DJ's: Equinox, Alix Perez, Rohan, Genie & Ali, MC's Joker D & Lowqui + Special Guest.

FRIDAY 16TH FEBRUARY
SHOGUN AUDIO @ THE END, 18 West Central Street, London, WC1A 1JJ. 10PM-6AM. DOOR £13 / £11 NUS - Advance Tickets £12. www.endclub.com / Tickets & Info 08700 600100. Main Room: Friction (3Hrs) Pendulum, Zinc, Klute B2B D-Bridge, Shy FX (Jungle Set), Alix Perez, SpectraSoul. MC's Dynamite, SP:MC, Verse. Lounge: Noisia (Breaks Set), The Quemists, Ctrl Z + Many More.

SATURDAY 17TH FEBRUARY
RE-LOADED @ ENERGIELEITZENTRALE, Bremen, Germany. 10pm Onwards. Tickets: 12 Euro. www.roughntough.de. Mampi Swift, MC IC 3, Moving Fusion, MC Darrison, Dex, Rusher, Appacut, Cut Machine, Rough, MC Stunnah, MC Raida. Floor 2: UK Garage + House: Pied Piper, Sugar J, Miller, Jay-R, Scandalous, MC Motion & MC Checker.

WEDNESDAY 21ST FEBRUARY
FIZZY WEDNESDAY @ MASQUE BAR, 24 York Way, Kingscross, London. 8pm-2am. Free Entry. www.fizzyliquid.com DJ's: Mr Joseph, Caspar, Dimensions, Izzy plus guests. MC's: Deefa, V Double E, Cliche, Rinsa, Keeno plus guests.

FRIDAY 23RD FEBRUARY
DETONATE 8TH BIRTHDAY ALL NIGHTER @ STEALTH, Masonic Place, Goldsmith Street, Nottingham. 10-5am. £10 Adv. £12 On the door. www.detonate1.co.uk. D&B: 15 Years Of Ram Records: Andy C (2hr History Of Ram Records Set), Sub Focus, Red One, Transit Mafia, Dan B (Break Thru), MC's SP, Ruthless, Freestyle. Hip Hop: DJ Vadim Presents 'One Self' Feat Yara Bravo, Blu Rum & Bongo Pete Santero Detail. Dubstep: Hatcha, Youngsta, Jon Rust, MC Crazy D.

BREAKNECK MEETS PUNCHFUNK @ SOUTH PARADE PIER, Portsmouth, PO4. 9pm-2am. £10. 02392732283 / www.break-neck.com. Room 1: DJ Hype, Noisia, Rage, Triple M, Charge, SDM, Stapleton, Flak. Room 2: PunchFunk - Tech House, Electro.



V-CYCLE

Sheperds Bush Empire, London

When London's V Recordings and Bristol's Full Cycle get together you know that the drum and bass movement is being represented to the fullest and V-Cycle at Sheperds Bush Empire was no exception. Set in west London just off the M4 (the longest driveway to Bristol) Sheperds Bush Empire provided the perfect backdrop for the night.

Arriving just in time to witness Krust working the magic we settled in and sipped Jack Daniels until it was time for a little dance. The Full Cycle and Bristol vibe runs like a well-oiled machine, always innovative in the approach to providing top quality music it is safe to say that every DJ, MC and singer was roaring like a V8.

Bopping through the crowd it was clear to see that this event was popular with the punters, the live PA by Clipz and Die left no corner unturned and the way in which they worked together had the crowd bubbling for more.

The V Recordings camp also set the standard with a heavy mix of some of the freshest beats and bass lines out there. Bryan G and Jumping Jack Frost provided the dubplate pressure and with MC's and vocalists Skibba, Fearless, Hollie G, Eksman, Jakes and Dynamite there was a broad spectrum of styles on offer. With so many different styles of drum and bass at the moment it was good to see them being brought together under one roof.

We stayed until the lights came on so if that's an indication to how the night went then so be it, if the question was 'how many people are gonna have a good time tonight' the answer was most certainly, everyone!

The night was created to celebrate the launch of a new web site featuring the collaborative music that is represented by these two giant labels; have a look at www.v-cycle.co.uk and check out the 3xCD pack for £1.50. Dangerous!



BABES OF THE MONTH

Name: Zoe Middleditch & Collette Warren
Ages: 23 & 22
Club spotted: Custard Factory, Birmingham
Come from: Birmingham
Status: Both single
Who smashed it? Friction
Favourite DJ: New school: Artificial Intelligence (Zoe), Calibre (Collette) veterans: Kenny Ken and Bryan Gee!
Favourite MC: IC3 party mc.. GQ fave host.. SP lyrical and Stamina for flavour!
Favourite club night: Always have a wicked night at Ram nights. Love The End!

Funniest thing about tonight: That you reckon we are babes of the month! Jokes. Something about yourself: In the last 2 months we have clocked up more than 3000 miles and spent more cash then we care to imagine on raving.. Madness or dedication.. you decide!
Length of time to get ready to go out: Bout 1hour each.. Shower, hair wash and all that girls stuff. (only girls shower)
What do you think of ATM? Love it.. Best D'n'B magazine on the market.. covers the full spectrum of the scene.
Any additional info / plugging? Look out for DJ Stanza in 2007. Big things are coming...



Friday 5th January

Room 1
DJ Craze (Miami Bass Set)
Stanton Warriors
DJ Yoda
Scratch Perverts
DJ Blakey

Room 2
Goldie
Krust
Noisia
Nicky Blackmarket
J Majik
Macpherson
MC's GQ, Rage, IC3
& Lowqui

Room 3
Atomic Hooligan
Ali B
Sick Rick

09.30pm - 06.00am

Friday 12th January

Room 1
Annie Mac Presents
Mylo DJ Set
Annie Mac (Radio 1)
Tomboy/Tomas Bafod
(Gomma/Turbo)
Calvin Harris Live
Rachel Barton

Room 2
Prototype
Grooverider
Hype
Bryan G
Bailey
L Double
Blame
MC's Fun, Five Alive &
Justyce

Room 3
Soulution Presents
Dat Music Special
Marcus Intalex
Doc Scott
Martyn
MC DRS

Friday 19th January

Room 1
Get Familiar
DJ Riz & DJ Sizzahands
(Crooklyn Clan)
Switch
Sinden
Radio Clit

Room 2
Breakbeat Kaos
Adam F
Pendulum
Evolution Live (TC, Distorted
Minds & MC Jakes)
Baron
Brookes Brothers
MC's Det & Shabba

Room 3
Evil Nine
Meat Katie
Joe Ransom

Friday 26th January

Room 1
Playaz
DJ Hype
Pascal
Pendulum
Krust
Artificial Intelligence
Generation Dub
MC's IC3, Fats, Rage & AD

Room 2
MRK1 & Virus Syndicate Live
Digital Mystikz
Skream
Plastician
Hatcha & Crazy D
DJ Distance
Kode 9 & Space Ape
Downshifter

Room 3
Cool & Deadly
Tayo
Rob Smith
Iration Steppas
Al Haca

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London EC1.

9.30pm - 5.00am,
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unless stated otherwise.

Information: 020 7336 8898.

Tickets available from Ticketmaster

0870 902 0001 and from our website:

www.fabriclondon.com

Art Direction: Village Green

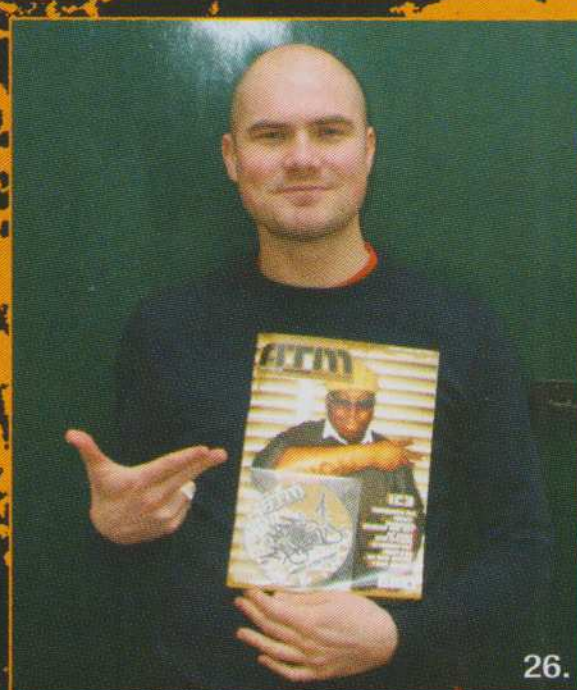
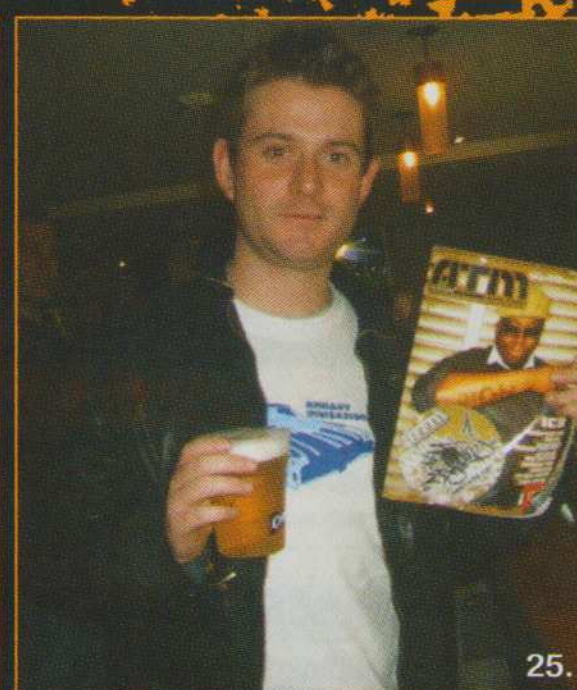
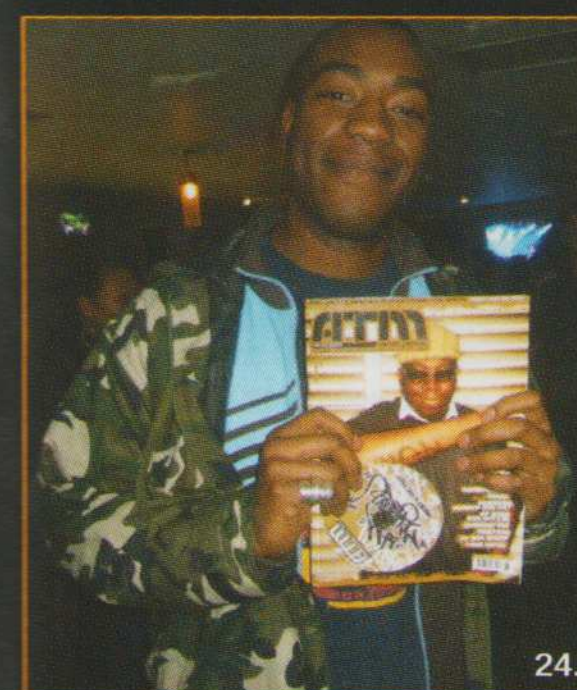
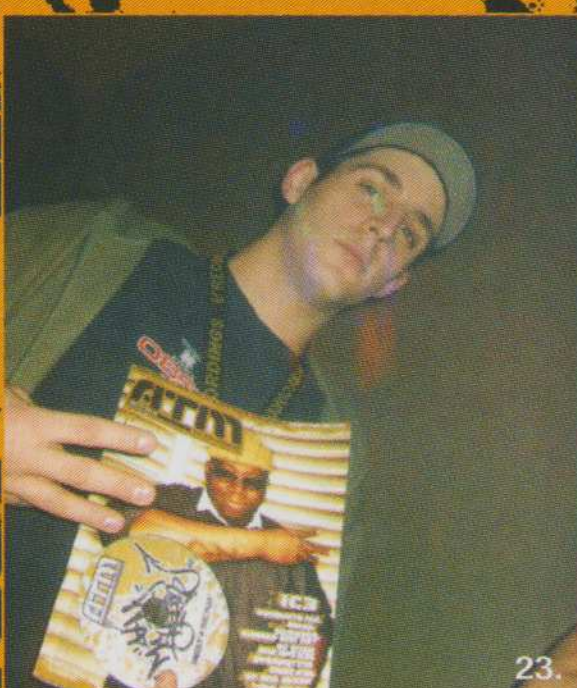
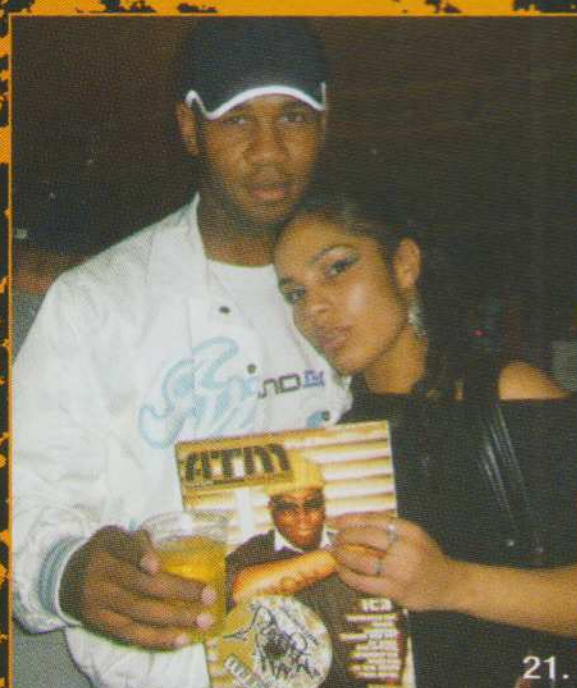
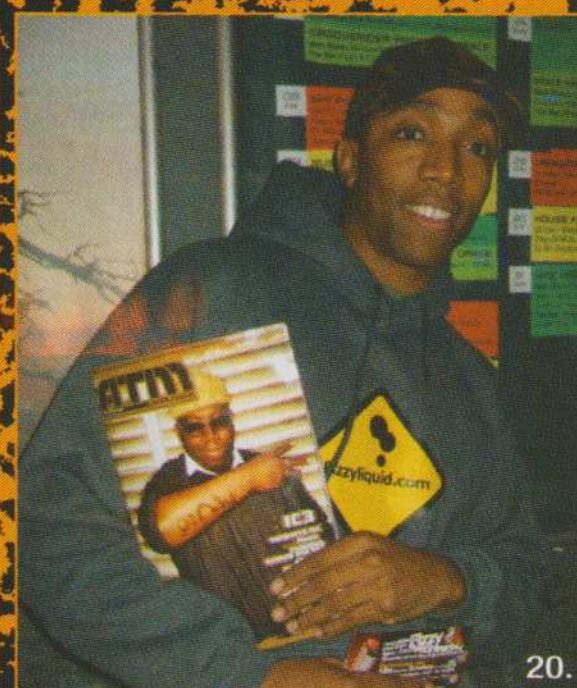
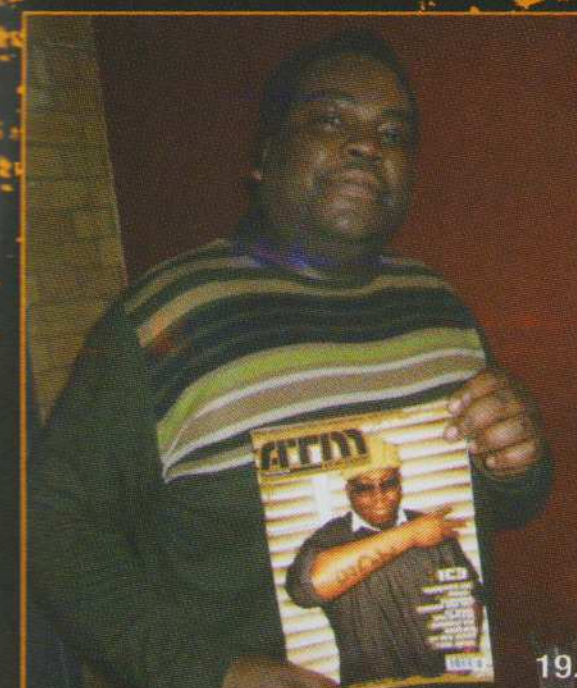
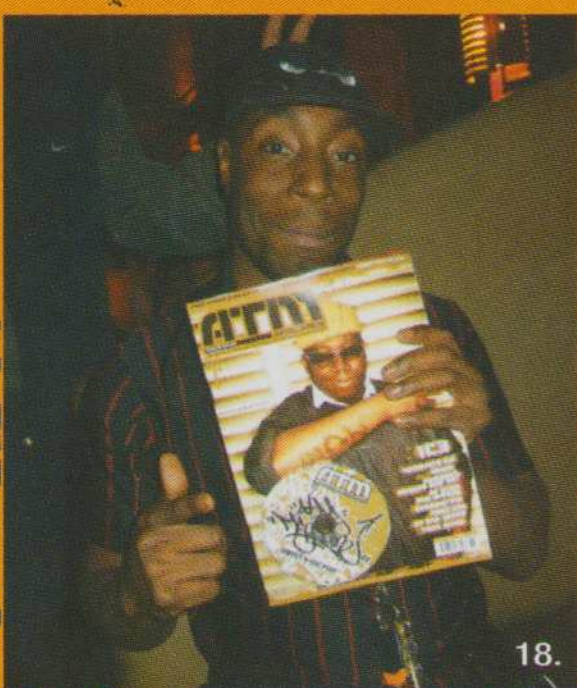
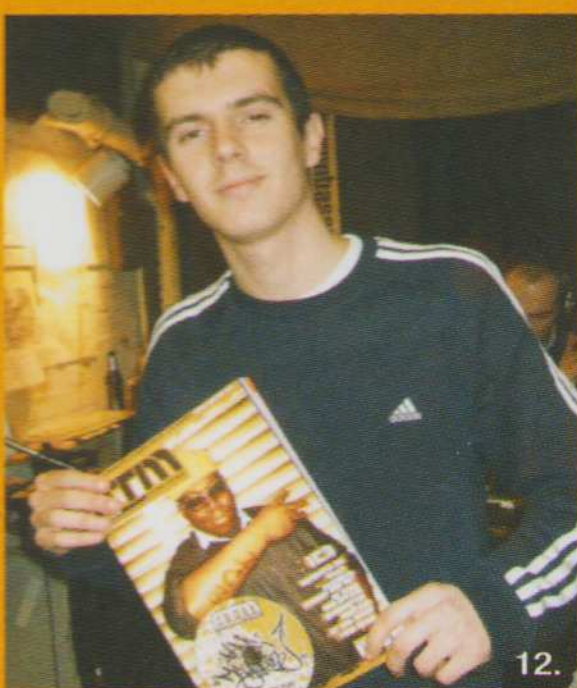
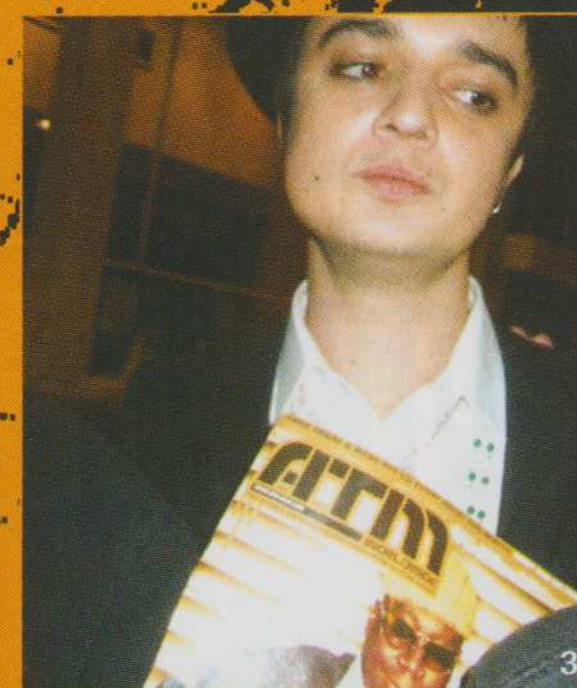
www.villagegreenstudio.com

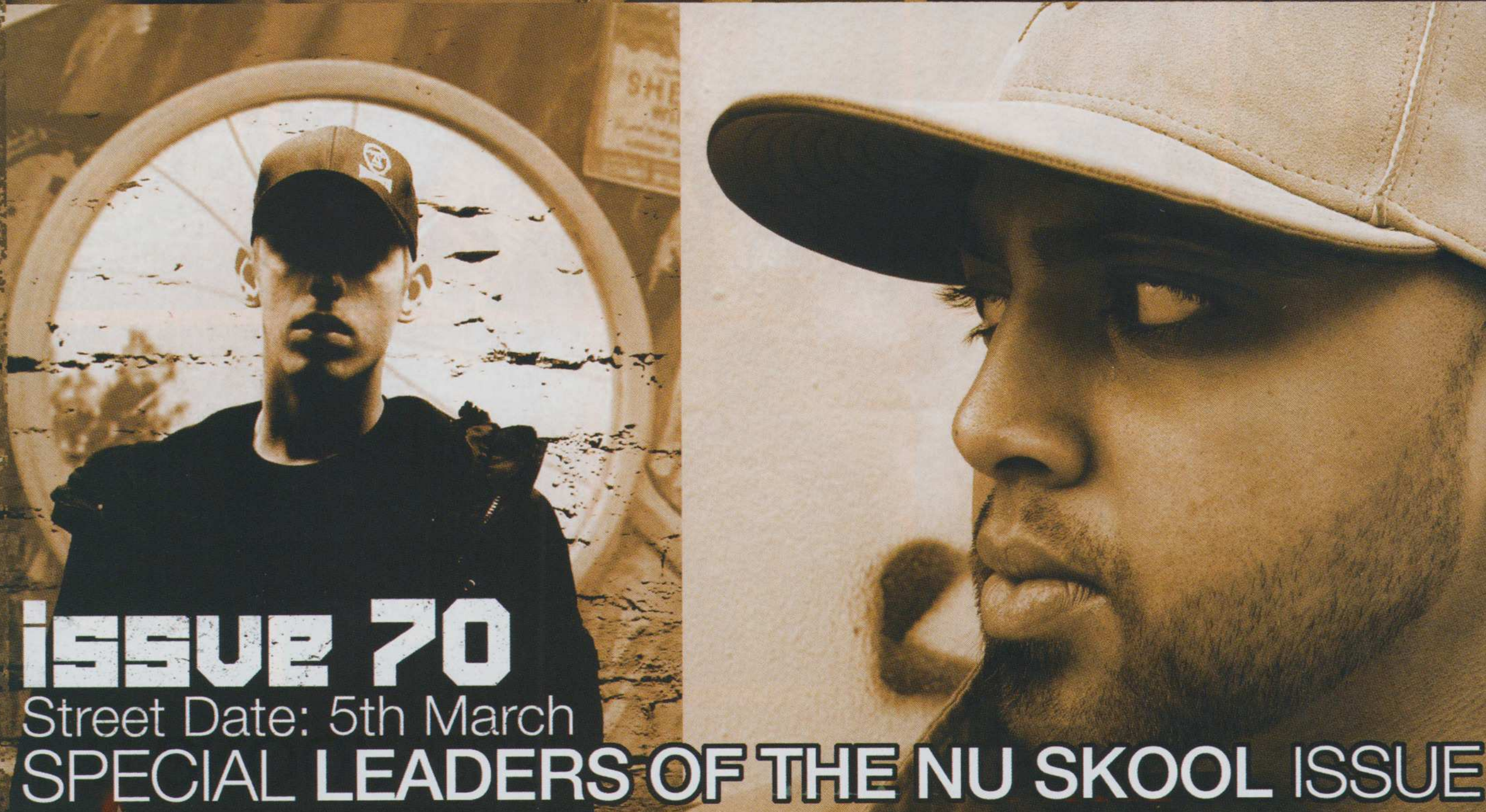
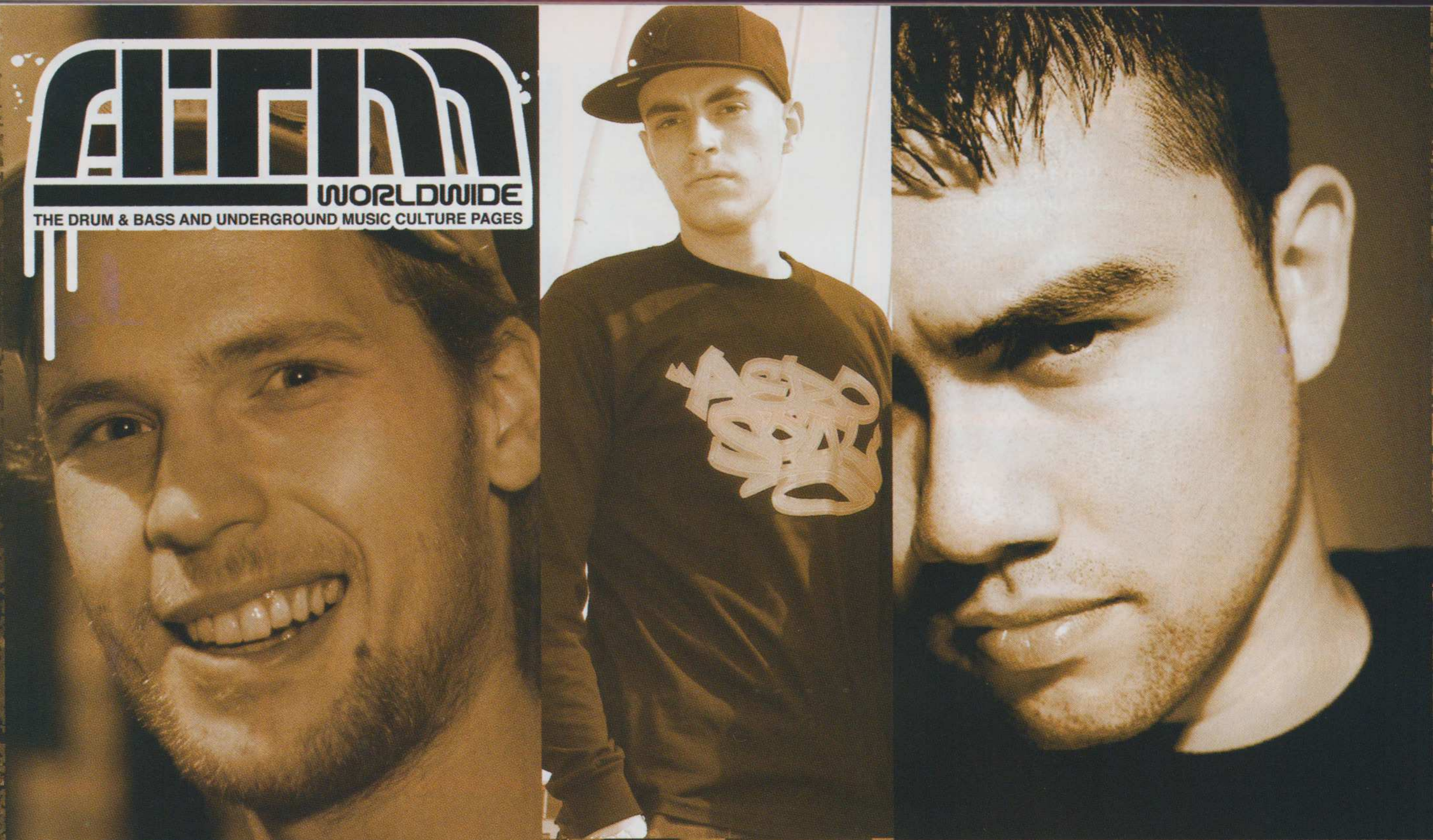
FabricLive 31: Tayo.

Released 12th February.

who shot ya?

1. Alex Marks 2. DJ Alite 3. Pete Doherty 4. Blonx 5.
Bonnie Blaze & Solid Industry 6. Chef 7. Chris Interface 8.
Danish Mike 9. Danny Wheeler 10. Dj Mosus 11. DJ
Ruffride 12. DJ Split 13. DJ Swindle 14. Double O &
Mantra 15. Fracture & Neptune 16. Jamie Again 17. MC
Keen'o 18. MC Kid 19. MC Bassline 20. Mr Joesph 21.
Rieosky 22. Skillz & Haze 23. Subterra 24. Tendai 25.
Utah Jazz 26. DJ Markle 27. Solid Industry 28. Jordan V





ISSUE 70

Street Date: 5th March

SPECIAL LEADERS OF THE NU SKOOL ISSUE

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